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Registered by Australia Post publication No VBP0349

JUNE 18, 1988 No.686 $2.20

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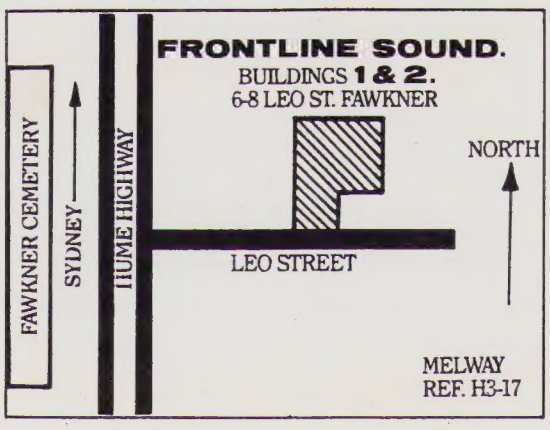


BOYS ON FILM

Pet Shop Boys

"It couldn't happen here". The Pet Shop Boys' feature film, will open in the UK on July 8.

Described by its director Jack Bond as "an allegory of past, present and future", it follows Neil Tennant and Chris Lowe on a journey through England and through their past and culminates in a nightclub scene where *Come Dancing* stalwart Peggy Spencer's Latin American Formation Team appear as a kind of synchronised, post-Holocaust braindeath.

Running 87 minutes, the film features Joss Ackland, Gareth Hunt, Neil Dickson and Barbara Windsor in cameo roles and carries a soundtrack of Pet Shop Boys hits and other songs lifted from their albums *Please* and *Actually*. EMI will be releasing this soundtrack to coincide with the film's screening.

Director Bond, whose drama and documentary work has won a number of International awards, describes the film as "a totally ordinary story told in visual shorthand . . . The songs became theme music for the scenes. It wasn't a slavish adherence to 'how do we visualise a series of songs?'. The film doesn't have a strong narrative line — it's somewhat surrealist and broken-up in structure — and yet does make sense."

Audiences may choose to disagree however. Tennant and Lowe hold their usual expressions of studied disinterest throughout the 87 minutes, which include encounters with such popular stereotypes of the grotesque as a leering priest, sexy nuns, a murderous hitch-hiker, a seaside landlady and a Biggles-like fighter pilot.

When the latter, played by one-time *Dynasty* star Neil Dickson, machine guns the duo's car a little more than half-way through the film, paying punters may echo the sentiments of one hack at the Press screening who stirred himself from slumber to exhort 'Go on, kill the buggers'.

The most violent reaction could well come from Dusty Springfield however, when she hears that her vocal on the 'What Have I Done To This' track is lip-synched by Barbara Windsor in hairnet and curlers, playing Neil's over-protective mum.

Track listing on the *It Couldn't Happen Here* album will comprise the title song plus 'Suburbia', 'It's A Sin', 'West End Girls', 'Always On My Mind', 'Rent', 'Two Divided By Zero', 'What Have I Done To Deserve This', 'King's Cross', 'One More Chance' and 'Wake Up'.

— ALAN JACKSON

U2

U2 have been putting the finishing touches to their new multi-million pound movie, filming in the dockland area of Dublin.

The Irish superstars set up temporary home at the huge Du Point warehouse, which is being renovated to become a major concert venue. Some footage was also shot on the banks of the River Liffey at Ringsend.

Security around the locations was tight, with burly bodyguards making sure the locals kept their distance.

The Irish scenes are likely to provide opening and closing sequences of the movie, which will consist largely of footage shot during the *Joshua Tree* tour in America last year.

A release date and a title for the film has yet to be announced, but it has been revealed that a double album will be issued at the same time.

One LP will be a soundtrack to the movie — expected to contain cover versions like Dylan's 'Maggie's Farm' and Ben E King's 'Stand By Me' — while the second will be new studio material, such as 'Desire', 'Angel Of Harlem' and 'When Love Comes To Town'.

Other highlights of the movie will include Bono spraying graffiti on a fountain at the Embarcadero Centre in San Francisco, followed by a public condemnation by Mayor Diane Fenstein.

UB40

UB40 are working on a full-length feature film, which is expected to be released in about three months to coincide with a one year, trans-global tour, which should see the band visit Australian shores.

The film, entitled *Dance With The Devil*, is directed by the band's sax player Brian Travers. It features singer Ali Campbell in the lead role and is described as a "black comedy about good and evil, with a twist in the tale".

UB40 have also realeased a new single — a cover version of Lorna Bennet's vintage reggae classic "Breakfast In Bed". The version feature Chrissie Hynde dueting with Ali Campbell *a la* "I Got You Babe".

The single is taken from an imminent new LP — provisionally entitled *UB 40* — and it's expected to hit Australian stores in July.

The band also break with tradition by adorning the sleeve of the album with a piece of original artwork by London artist, Steve Masterson. They plan to "take young artists from the galleries to the sitting rooms" and Masterson's masterpiece is one of many bought by the band's artbuff, Travers.

Full track listing is as follows: Side 1: 'Dance With The Devil', 'Come Out To Play', 'Breakfast In Bed'. 'You're Always Pulling me Down', 'I Would Do For You'. Side 2: 'Cos it isn't True', 'Where Did I Go Wrong', 'Contaminated Minds', 'Matter Of Time', 'Music So Nice', 'Dance With The Devil' (Reprise)'

Pulse

JERMAINE GETS SERIOUS

Jermaine Jackson will play an east coast club tour during late June and July.

One of a hoard of performers from the Jackson family, Jermaine has released a number of solo albums outside the context of his brothers and sisters; the most recent of which are self-titled LP and its follow-up *Precious Moments* (released about 18 months ago).

Precious Moments featured collaborations with Michael Omartian, Stevie Wonder and Whitney Houston. Last week Jermaine's Australian label, BMG/RCA, could shed no light on what Jackson has been doing for the last year or so and it appears that no new material will be released to coincide with the tour.

Jackson's performances will include a special benefit show at Melbourne Palace nightclub on July 23, when he will headline a show to raise money for the Peter McCallum Cancer Institute Celebrity Club. Support band for the show will be made up of celebrities including Ian Meldrum, Daryl Somers, Wilber Wilde, *Neighbours* cast members, along with other radio and TV personalities. All money raised will go towards the Peter McCallum Cancer Institute. Dates for Jermaine Jackson are:

JUNE:
Thursday 23 — The Palace
Friday 24 — The Palace
Saturday 25 — Village Green Hotel, Vic.
Sunday 26 — 21st Century Dance Club, Frankston, Vic.
Tuesday 28 — Newcastle Workers Club, NSW
Wednesday 29 — Roundhouse, Revesby, NSW
Thursday 30 — Sweethearts, Cabramatta, NSW
JULY
Friday 1 — Tiffany's, Blacktown, NSW
Saturday 2 — Shellharbour Workers, NSW
Mon.4-Wed.6 — Queensland, Venue TBA
Friday 8 — Twin Towns, NSW
Saturday 9 — Twin Towns, NSW
Sunday 10 — Twin Towns, NSW
Thur.14-Sat.16 — Hilton Hotel, Sydney

DAVIS DATES

Dates for Martha Davis' Oz tour have been announced, although details regarding venues were, at presstime, still sketchy.

Davis will tour here throughout July and August with her brand new five-piece band called Foreign Policy — comprising of drummer Don Harvey, sax player Lawrence Klimas, keyboardist Reinhard Scheuregger, bassist Gualberto Pillich and guitarist Frank Simes.

The tour will mark the launch of the new band and the beginning of Davis' world tour to promote her current LP *Policy*, which has already borne two hit singles ("Don't Tell Me The Time" and "Tell It To The Moon") and is expected to go gold within the next few weeks.

Players on the album included Clarence Clemons, Kenny G, Charlie Sexton and Mister Mister's Steve Farris.

Dates for the Martha Davis tour are listed below, for venue details, watch ***Juke's*** **On Tour** section:

July 8-14 — Sydney
July 15 — Wollongong
July 16-17 — Jindabyne
July 19 — Melbourne
July 20 — Albury
July 21 — Canberra
July 22 — Gosford
July 23 — Newcastle
July 26-27 — Coffs Harbour
July 28 — Grafton
July 29 — Lismore
July 30 — Brisbane
August 2-8 — Perth
August 10-14 — Adelaide
August 19-21 — Gold Coast
August 23-27 — Sydney

JACK ON TRACK

John Farnham is expected to fall back into the public spotlight later this month, when the first single from his forthcoming solo LP will be released.

The single, called "Beyond The Call" is locked-in for release on June 27, whilst the album is expected out on July 25. The current working title for the LP is *Age Of Reason* and last week Farnham's management company — Wheatleys — could not confirm whether this would be the final title when the album is shipped.

"Beyond The Call" will be released on vinyl and as a CD single.

It will be interesting to see what Farnham has come up with on the new LP, especially in light of the success of last year's *Whispering Jack* album, which has now sold over a million copies in Australia.

The new album is expected to be released world-wide simultaneously. On one track, Farnham shares lead vocals with Noiseworks frontman, Jon Stevens.

After the LP release, Farnham is expected to tour Europe, America and Australia, but not before turning his hand to acting, for a cameo appearance in Channel Seven's *Home And Away* TV series.

His appearances in the show are part of a two-year $1 million contract Farnham signed with Channel Seven early this year. The episodes — to be filmed in August and aired in September — will be shot around Sydney and in Queensland. Although details of the storyline are being kept quiet, it's believed Farnham will play himself in the show.

Other TV projects are planned, but currently everyone's keeping quiet on the details.

● Farnham: LP & TV role (Pic by Byron Smith)

After the release of the LP and the *Home And Away* project, Farnham is expected to first travel to Europe to promote the new disc, in time to catch the Autumn European festivals, before returning to Australia and then, probably, on to try once again to crack America; a place where success had continually eluded him for over 20 years.

BARBED WIRES

Edited by CHRISTIE ELIEZER

David is about to make one of his briefest public stage appearances in the last 15 years. As part of the London ICA's 40th birthday anniversary, Bowie will be appearing on July 1 at the Dominion theatre with the Canadian dance group **La La La Human Steps** for a show that combines music, movement and video. Bowie will be onstage for all of seven minutes (which is just a little bit longer than one of his Melbourne shows on his last tour!!).

• It wasn't just the fizzy drinks that were spitting and frothing when **Whitney Houston** started shooting her ad for Pepsi. Unfortunately, she didn't quite see eye to eye with director **Ridley Scott** over the lighting. In the end, Whitney screeched that Scott wasn't making her look good and stormed off.

Thing is, she stomped off wearing a $3,000 designer dress she'd been *loaned* for the shoot.

As she charged through the door breathing smoke, a brave soul dared to bring up the subject.

"Bill me!" she yelled as she disappeared into the night.

• Next **Dragon LP**, out in August, entitled *Bondi Road.*

• At a wonderfully magic show at Sydney's Enmore Theatre, the **Go-Betweens** previewed songs from their next LP, including "Die For Your Memory" the bluesy "Clouds" and "Was There Anything". It was at a show called *A Night Full Of Miracles* featuring magicians, a genie, illusionists, comedians and support band **Died Pretty.**

• **Dead Kennedys** are urging their fans not to buy picture CDs of early singles "Holiday In Cambodia" and "Too Drunk To F-k" issued through UK indie Cherry Red saying these were merely "exploiting" their back catalogue and that the band gave no permission.

Meantime, a new Pistols LP has surfaced in America through the Restless label. Called *Better Live Than Dead,* it features 1977 live recordings with **Glen Matlock.**

• **Crowded House** currently auditioning a keyboards player.

• **Mel Appleby** is getting better following her recent cancer tratement. She's put on a lot of the weight she lost during the treatment, and can now walk with the aid of crutches.

• **Bros-mania Can Be Catching Pt 1: Matt Bros** was driving around the London streets in his brand new jeep when, sadly, he got stopped at the red lights. We say 'sadly' because on the pavement opposite was a huge group of schoolgirls who SHRIEKED with joy and made a dive for their heart-throb. **End scene:** a jeep racing off down the street with 15 yelping lolitas hanging on to the back bumper!

• **Bros-mania Can Be Catching Pt 2:** new British pop duo **Blue Mercedes** were playing on an Action Against Aids concert in London when girlie fans started to chant "BROS! BROS!" throughout their (taped) set.

Getting into a bit of a hissy, **David** rushed backstage, cut the face out of one of the Bros posters there, ran back out front with it over his face and harangued the crowd "are you happy now?" Presumably the crowd didn't chant back "and when will you be famous" which of course would have shut the bounder up.

• No less than six US record labels bidding for the **Lime Spiders.**

• **Died Pretty** so sickened about the constant rumours about them that at one stage *Free Dirt* was going to be called *Faggot Junkies,* after two of the most popular rumours.

• Who told you speed metal merchants play fast enough? The debut album *Scum* by Birmingham thrashers **Napalm Death** has 28 tracks while the guitarist's offshoot band **Carcass** has 22 tracks. Not bad when yer average rock band struggles to get past ten tracks for the same price!

• Got $50 million in petty cash? That's what **Motown Record's** up on sale for. At this stage, **MCA Records** look like buying it up.

• The people behind the Grammys say that next year's farce..er, production...will include three new categories. They are for best hard rock/metal performance, best rap performance and best bluegrass performance.

Also, the new category of "fusion" will replace best new age performance and best jazz fusion performance.

• **Style Council** tipped to return to Australia for another concert tour later in the year.

• Blues supremo **Stevie Ray Vaughan** and his band **Double Trouble** have contributed a cover of the **Beatles** tune "Taxman" to the forthcoming **Michael Jackson** animated film **Strawberry Fields Forever.**

Among the actors contributing voice-overs to the film are **Deborah Winger** and **Steve Guttenburg.**

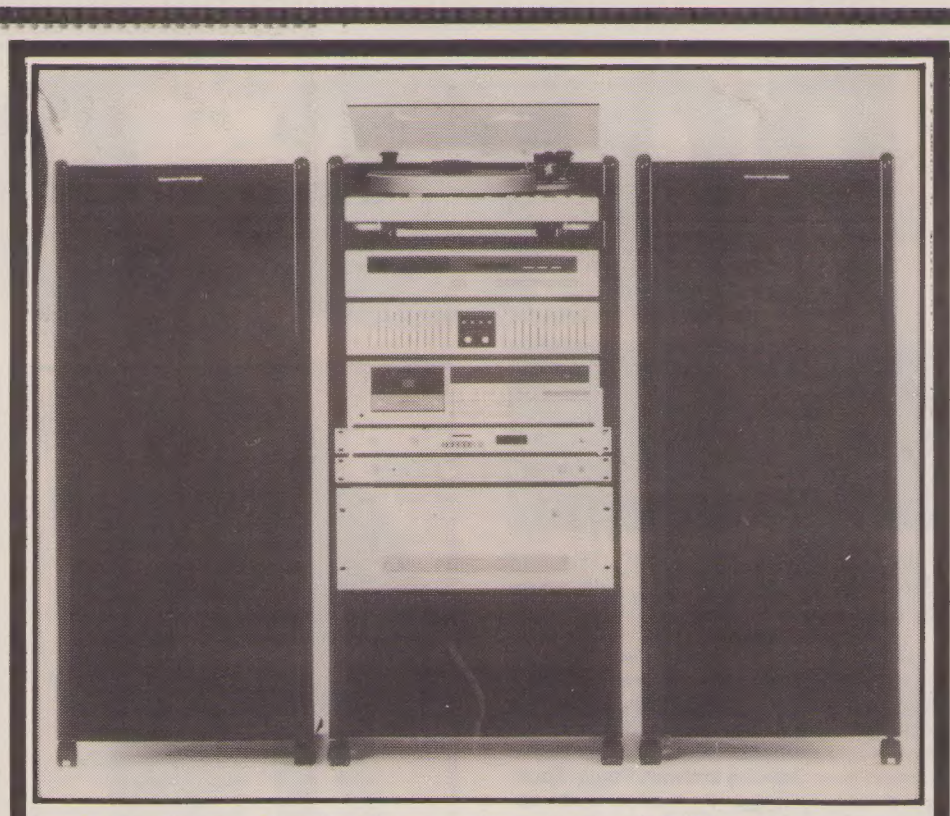
Stevie Ray and brother **Jimmy** of the **Fabulous Thunderbirds** have also contributed to the forthcoming LP by Texan rocker **Bill Carter,** entitled *Loaded Dice.*

• Melbourne based **White Cross** who've been negotiating with several Sydney labels look like signing up with Mighty Boy shortly.

• During a recent trip to Holland, **Prince** fell so madly in love with the scenery that he bought a windmill and shipped it back to his mansion in Minneapolis. His gardener has also been told to set up a tulip field and lake right next to the windmill.

• **Paddy McAloon** confesses that the story he circulated that he thought of the name **Prefab Sprout** after mishearing the old song "Jackson" and its line *"we got married in a fever/hotter than a peppered sprout"* was a big fat fib.

"Actually I thought of it when I was 14, when I was under the delusion that a good rock band had to have heavyweight names that meant nothing."



Imagine hearing your favourite albums on this brand-new $15,000 stereo system! You could win this, or share in $200,000 worth of other Hi-Fi prizes, in the Cadbury Aussie Supersounds Hi-Fi competition. For details, see page 32 of this week's Juke!

One of Melbourne's most famous — and popular — rock clubs, The Venue, closed down recently due to local council orders, but not before a big finale. Pictured joining Crowded House on stage for the encore, is Hunters' Mark Seymour and Venue operator Joe Gaulteri. (Pic by Marty Williams).

• **Hunters & Collectors** take on a new member, guitarist **Barry Palmer,** to allow **Mark Seymour** to "make better contact with the punters" without being lumbered without a guitar.

• **Roberta Flack** back in the studio after long lay off.

• **Pet Shop Boys** who've cut tracks in Miami with producer **Lewis Martinee** will also do some recording with **Trevor Horn.**

• Good grief! **Sugarcubes'** singer **Bjork** bared her bottom during an Iceland gig and shat on the stage. "I am sick of my cutesie wutesie image!" she screeched.

• In New York, **Joey Ramone** reportedly pissed off that he can't find anybody that he can beat at Trivial Pursuit. He recently challenged **Billy Bragg** to a game arguing Bragg looked too dumb to beat anybody at anything, but was nevertheless beaten soundly . . . again.

• Following the suicide of a teenager after listening to Illinois hardcores **Negative Land**, legislation has been passed in that American state allowing any police officer to walk into *any* record store and confiscate *any* record he/she deems obscene.

• **Morrissey's** apparently abandoned the Chelsea pad which used to belong to his idol **Oscar Wilde** and for which he forked out almost $500,000. He claims it's haunted and gone back to live with his mum.

• **Ronnie Charles**, singer with Melbourne's **Turbo Luv Nuns** collapsed onstage recently and had to have a minor kidney operation. Look out for changes in the lineup shortly . . . we won't say who's leaving since the various parties don't, umm, know it yet.

• Following the collapse of their British tour, **Do Re Mi** staying on in London to write songs for their next LP.

• **Icehouse** kicked off their second sixth-week tour of the States in Boston on the weekend. Before that, the band had to put out a Man Missing bulletin, when one of their roadies **Rainbow** disappeared somewhere in Israel!

Iva and the boys continue their assault on chart positions through the world. While "Electric Blue" sits at No. 53 on the British charts, "Nothing Too Serious" looks like becoming the *fifth* Oz hit single from *Man Of Colours.*

• Former **Billy Idol** guitarist **Steve Stevens** who's just formed his new band **Atomic Playboys**, has signed with Oz export **Roger Davies**, who also manages **Tina Turner, Mick Jagger** and **James Reyne.**

• Young San Francisco band **Two Times'** cover of **Simon & Garfunkel's** "Cecilia" features **Paul Simon** on backup vocals.

• **Jimmy Page** confirmed for a 36-date US tour around October/November, to coincide with the release of his solo LP **Outrider.**

• Temperamental old grump **Van Morrison** stomped off a Dublin stage after playing for only 17 minutes. That means he was getting paid about $800 per song!

• Virgin Records in Oz have already starting to compile a follow up to their rap compilation.

• Sydney's **Spliffs** forced to abandon a recent show in Armidale after only three songs, when fire alarms forced the evacuation of the building. While band and crew frantically packed up their equipment, a guitarist who shall remain nameless "rescued" the beer rider!

• Adelaide's **Megaboys** recently re-emerged from a five month hibernation, but a question mark hangs over the current lineup's future. With singer **Vince Contarino** committed to the big bucks copyists **Zep Boys** and bassist **Bruce Howe** finding that managing the Semaphore Hotel and absorbing too much of his time, guitarist and leader **Rob Riley's** been muttering about getting in new players.

• **Status Quo** guitarist **Rick Parfitt's** recent divorce from German born **Marietta** has cost him $5 million, leaving him broke. The missus got custody of the house, his studio and their 14-year old son Richard. Parfitt now has to also pay her $7700 in maintenance a month.

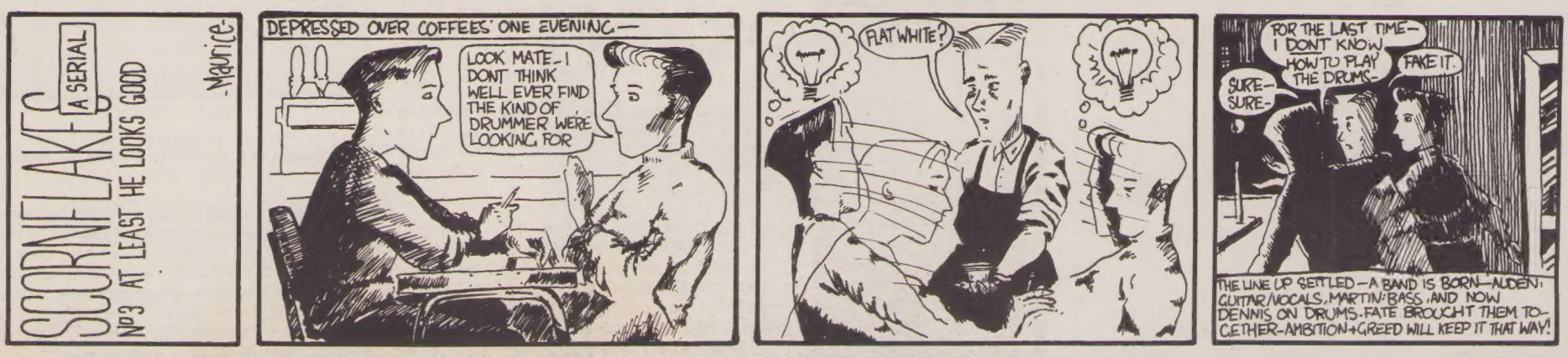
• **George Michael** using acupuncture treatment to tackle his long-standing throat problems.

• **Cyndi Lauper** paid $600,000 for a Japanese TV ad.

• Young Melbourne act **The Novelists** who've just recorded a new single (will it be out through Regular Records?) report they've spotted familiar faces from **The Triffids, Saints** and **Painters & Dockers** at their recent gigs.

• Of all the Brat Pop pack, **Debbie Gibson** seems to be commercially up in front. Her latest US single "Foolish Beat" is her fourth Top 10 hit (beating **Tiffany's** track record of three) while of course Gibsons should also be commended for writing her own hits which Tiffany (or any of the other Brat Pack kids) don't. However, Gibson has a long way to go in terms of breaking any records. Both **Brenda Lee** and **Helen Shapiro** had notched up 10 hits before their 17th birthday.

Gibson, though is the first artist to write three Top 5 hits before his/her 18th birthday. **Stevie Wonder** came close, writing two Top 5 singles — "Uptight" and "I Was Made To Love Her" — before he turned 18.


SCORNFLAKES
A SERIAL
Nº3 AT LEAST HE LOOKS GOOD
-Maurice
DEPRESSED OVER COFFEES ONE EVENING—
LOOK MATE-I DONT THINK WELL EVER FIND THE KIND OF DRUMMER WERE LOOKING FOR
FLAT WHITE?
FOR THE LAST TIME- I DONT KNOW HOW TO PLAY THE DRUMS-
FAKE IT.
SURE- SURE-
THE LINE UP SETTLED—A BAND IS BORN—AUDEN: GUITAR/VOCALS, MARTIN: BASS, AND NOW DENNIS ON DRUMS. FATE BROUGHT THEM TOGETHER-AMBITION+GREED WILL KEEP IT THAT WAY!

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HIP-HOPPING TO OZ

Australia's first ever tour by an overseas hip-hop act will take place in June, when New York's Velore and Double O will be playing east coast dates.

The two-man hip-hop team found mainstream success in the US last year, with their single "Your Ugly" going top 40 in *Billboard* magazine.

The pair also have their own line of designer street/club fashions, which also goes under the moniker of Your Ugly.

Velore and Double O will be joined on tour by two of New York's best known graffiti artists, Phase Two and Daze.

The tour will kick off in Queensland on June 20, travel through NSW from June 30 and wind-up in Melbourne in early July. It will take-in some shows in Myer stores in each State as well. Full dates and venues have yet to be confirmed. Watch *On Tour* for further details.

Virgin Records will soon be releasing a Double A-sided single, exclusive to Australia, featuring "Your Ugly"/"Have To Let You Go".

An LP, called *We're Coming Correct*, will be released on Virgin in mid-June.

Accompanying Velore and Double O during the Australian tour, will be two of America's most respected graffiti artists — Phase Two and Daze — who will be opening the shows, with live "performances" of their art.

Both artists are legendary figures within the black subculture of NY and both have made major contributions to having graffiti accepted as an exhibitable *artform*, rather than just an outlet for bored and socially hostile kids.

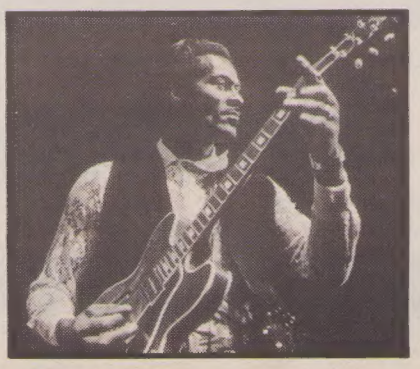
Employing various techniques, including spraycans, air-brush, acrylic brush, silkscreen stencils and neon lights on canvas, the pair have taken graffiti a long way from New York's grimy subway walls.

Dates are:

JUNE:
QUEENSLAND:
Tuesday 21st — Myer Miss Shop, Brisbane City Square Store
Wednesday 22nd — Myer Miss Shop, Brisbane City Square Store
Thursday 23rd — Brisbane — TBA
Friday 24th — Manhattan Nightclub — Brisbane
Saturday 25th — Berlin Club — Surfers Paradise
Sunday 26th — Easy St. Tavern On The Mall — Ipswich City Square
SYDNEY:
Thursday 30th — Myer Miss Shop, Chatswood

JULY:
SYDNEY:
Friday 1st — Myer Miss Shop, Chatswood
Saturday 2nd — Hordern Pavilion — Sydney
Sunday 3rd — Wollongong Town Hall
Monday 4th — Crazy Horse Tavern — Newcastle
MELBOURNE:
Tuesday 5th — Chevron Hotel — Melbourne
Wednesday 6th — Myer Miss Shop — Geelong, Check Point Charlie - Night
Thursday 7th — Myer Miss Shop — Melbourne, 21st Century Dance Club — Frankston
Friday 8th — Myer Miss Shop — Melbourne, The Club Dancing Bar — Night
Saturday 9th — "Def" At Zuzu's — afternoon, "Warehouse" at the old Greek Theatre
Sunday 10th — Chevron

JAIL JAIL ROCK 'N' ROLL



Chuck Berry could face up to a year in prison on charges of assault, for allegedly hitting a woman in the face at a New York hotel last December.

Berry, whose autobiographical film *Hail Hail Rock And Roll* was recently released in Australia, had been expected to give himself up to police on June 6 — after skipping court in January — but he once again, didn't show.

A warrant was issued for the arrest of the 62 year old guitarist in January, but his lawyers negotiated with police and arranged for Berry to surrender at a later date — namely June 6. It is believed there may have been a mix-up regarding the date, so another will be fixed — probably for later this month.

The identity of the woman Berry allegedly assaulted has not been made available.

If Berry goes behind bars, it won't be his first stint there. He spent three years in a reform school as a kid (for attempted robbery); two years in prison for picking up a 14 year old girl and another three and a half months for tax-evasion.

"SIGN" ON TIME . . .

Prince's new, long awaited concert film *Sign O' The Times* starts its season in Australia on June 23.

The film was shot during Prince's summer European tour and features thirteen songs.

Along with Prince himself, the film features his hot backing band — led by Sheila E — who almost steals the show with a monstrous drum solo, creatively filmed from *above* the kit!

Village Roadshow describe the film thus:

". . . Visually it's overwhelming. The costumes and colour are breathtakingly psychedelic. It will provide music-video addicts with a pure fix of flashy production design and superior lighting. *Sign O' The Times* is a concert experience. It has distinct advantages over live in-person shows; the viewer is much closer to the action, the sound is enhanced (with high quality Dolby sound) and the lulls between songs are edited out, so the audience isn't required to stand and crane their necks for two hours . ."

With Prince tipped to tour here later this year, the film will give fans an opportunity to see what they can expect from the live show of one of the world's most exciting and charismatic performers.

JUKE/YAMAHA ROCK '88

BILLBOARD SETS UP FOR THE FINALS

In its eighth year of operation, Melbourne nightclub, Billboard, is busily preparing for the 2nd Yamaha International Rock Contest. Billboard was chosen as the venue to stage the inaugural contest last year and by all accounts the success of the event was, in part, due to the facilities Billboard has to offer.

Voted as Melbourne's most popular live venue in a Melbourne *Sun* readers poll in 1985, Billboard has rightly been able to pride itself with the standard and calibre of talent it has presented since opening in September, 1980. Acts including Tina Turner, John Farnham, Smokey Robinson, The Pointer Sisters, The Supremes, Hot Chocolate, Suzie Quatro, Little River Band, Gary Glitter, Pseudo Echo, Uncanny X-Men, Men At Work and many others have all drawn capacity crowds.

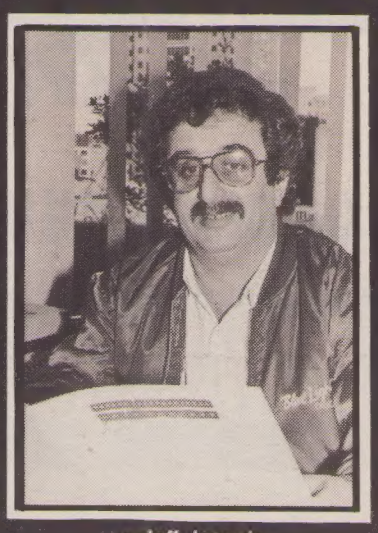
Mid-1986 saw Billboard renovate and refurbish the club, spending around $1.5 million. Since then Billboard has concentrated on 'concept' disco nights, "due to the sad lack of major drawcards that put bums on seats", according to Public Relations Manager Jeff Joseph.

"The music scene has changed considerably since John Farnham opened Billboard in 1980," Jeff added.

"Whilst Billboard has maintained its image and reputation, together with what we believe to be a great atmosphere and environment, it's not as simple as just 'putting a band on stage' and expecting a big crowd to arrive," says Jeff. "These days there are more clubs in the city and whilst not necessarily being direct competition to each other, the public has more places to choose from.

"We would love to feature more live content as we did for so long, but unfortunately a lot of the so-called 'big drawcard bands' aren't as big as they would like to think, as well as the amount of them that are around. The high calibre, national bands are either in the studio, off the road, or doing promo tours overseas and so are not too readily available."

It has been said the club should have been named the "Kiss Of Death Cafe" due to the many clubs which failed at 170 Russell Street, but Billboard has gone from strength to strength in its 8 years of operation, with the same management team it started with.



• Jeff Joseph

Whilst there may be a lack of live acts at Billboard these days, the club is pleased to be part of the 3XY "Band Of The Month" promotion and also the venue to stage the Yamaha International Rock Contest each year.

OPPORTUNITY ROCKS!

On Sunday July 3. Commences 12 Noon at 'Billboard', 170 Russell Street, Melbourne.

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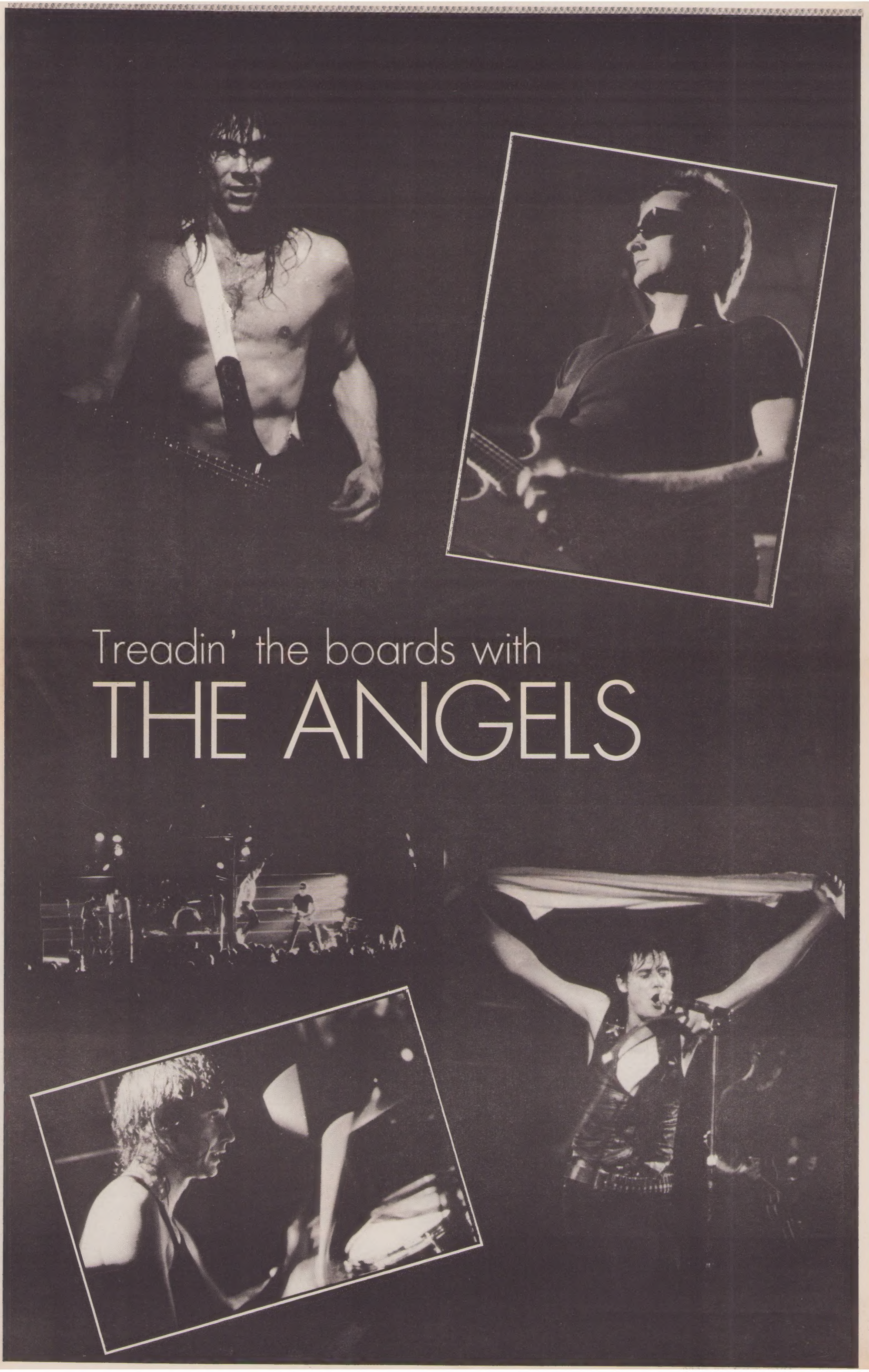
JUKE YAMAHA Billboard



Treadin' the boards with

THE ANGELS

PISMO LIQ
PISMO BE
BEADE

KILLED BY 'DETH

On the eve of their visit to Australia, STU COLEMAN in London speaks to Dave Mustaine at the end of their English blitz

The final chord of "Anarchy In The UK" splattered over the gyrating heads of the thousand disciples at the London Hammersmith Odeon. Up onstage, Dave Mustaine, the high priest of Good/Evil, played the fire and brimstone chief to the hilt. Megadeth noise is a blur of riffs that sparks into a white heat.

***"Deeessstrroooy!"* he snarled, hair flying over his eyes, with all the menace of a man who believes in eye-for-an-eye revenge.**

As the crowd shrieked its approval, Mustaine glanced briefly at his cohorts and smiled to himself. Deliberately, he stepped out of character.

"OK, make sure y'all drive home safely tonight . . . we wanna see you again!"

Good grief, this is what rock and roll anarchy is about?!

But that's the famous Mustaine/Megadeth sense of humour, you see, which they throw in when things get too intense. It's made Megadeth the most misunderstood band on the planet.

But the little boys understand . . .

Tonight's onslaught has been hampered by a sickening sound system which burped and farted, rendered the unique two-guitar sound and solos into a blur and caused Mustaine's voice to keep cutting out. Despite the ragged performance, Megadeth still proved that they were a cut above the ordinary HM band, that the fusion of punk and metal gave the sound an intelligence and sensuality sadly lacking in other bands.

In that sound hotter-than-a-thousand-suns "In My Darkest Hour", "Mary Jane" and "Devil's Island" stood out simply because their riffs were colossal, and then there was "Mechanix" and "Liar" which also reached great heights. And no matter how pissed off you were about the sound system, you couldn't help but be stirred at the sight of several thousand fans digging "Peace Sells", chanting.

"If there's a new way
I'll be the first in line
But it better work this time . . .

This has been the year of Megadeth. This has been the year where they've moved into the same commercial league as Anthrax or Metallica. Their *So Far So Good . . . So What* has cracked the Top 20 in the States where three months ago it sold over the half million mark.

Not that it's affected Megadeth in the least.

True, their record company now drives them around in a limousine when they get into Los Angeles, but even as the album climbed up the charts, Megadeth were hard at work out in the backwoods of Amercia, playing the small towns where their fans were, supporting Dio on a 2½ month trek.

Once the Dio dates were finished, the band then kicked off its own shows later flying to Europe and the UK, and now heading for Australia.

It's a lot more fun, Mustaine explains, with the new guys Jeff and Chuck. For instance, he warms up before a show whereas in the old days with the departed Gars Samuelson and Chris Poland, he'd been so tense and wired up he wouldn't let himself mellow out. They don't even drink before they go onstage now, they tell me, and they insist on fresh vegetables and fruits in their dressing rooms.

Quite a difference on the final tour with the last lineup, when they displayed their hostilities by spitting on each other on stage!

Mustaine: "Me and Chris used to spit on each other. And when Gars used to f..k up, I'd just lean back without even turning around and spit in a perfect arc — *splat!* Right on his stupid head."

Mustaine obviously had a lot of practise . . .

"Oh yeah! I could bend over and hit a doorknob at 60 paces!"

Jeff interrupts: "At least now, if there's a problem, it's with the equipment, 'cos we didn't get a soundcheck or something. It's not 'cos Chris Poland is lighting up a cigarette when a song's starting!"

The dates on the Dio tour had been demoralising, they admit, not least because to them Dio and his double-finger antics and excruciatingly long solos sounded so old-fashioned and dud. According to Mustaine, at least 60% of the audiences had come to see them. Even in the cities where tickets had been initially slow to move, it was the publicity surrounding Megadeth and their Top 30 album that caused the tickets to be sold at the last minute.

With a wide grin, Mustaine also pointed out that whereas Dio had a 90% male audience, the high proportion of females that mysteriously appeared in the crowd on the tour merely proved they'd come out to see Megadeth "the new sex gods, hahaha!"

In a way Mustaine is angered that Dio audiences were being short-changed by the headliners.

"Listen, dude, we were told by various people that when we were up there, the kids went totally berserk, and when Dio went on the kids kinda chilled out, went back to showing their double finger signs and let their pulse go back to normal."

One of the most beautiful and heartfelt songs on the new LP is "In My Darkest Hour", which Mustaine wrote minutes after he heard about the death of Cliff Burton from his old band Metallica.

"I cried like a f..king baby. I was pretty bummed out because Cliff was really the only thing that made me concerned about Metallica. We've pretty much got everything out in the open now. Cliff was the only guy I could really talk to and have any appreciation for.

"When you ride an hour each way to and from practice, every day, you get pretty close and when I found out he died, man, I just picked up my guitar 'cos I was so bummed.

"I needed something and my guitar's the only thing that hasn't f..d me over."

For years, critics have been trying to sum up Dave Mustaine . . . but without too much success. Problem is, the dude is too complex a person, has too many ghosts in his attic, to ever be straightforward. Plus he's got a strange sense of humour, too, which makes him very much a misunderstood and misquoted being.

There are those who'll tell you he's reckless, despicable, ambitious and self centred, and that success is going to make him even more obnoxious. He'll smile and tell you that rock and roll is an attitude, that everything revolves around his close bond with his audience, an that despite th Top 20 success, he wants to keep playing small clubs to keep close to his crowds.

Mustaine might be considered a thinking man in HM, but he still has some dumb prejudices. In a recent interview with the English magazine *Sounds* he attacked Judas Priest for singing about homosexuality ("turbo" meaning a gay blowjob in US slang) and even quoted the Bible as condemning homosexuality. A surprising comment from someone who sang about freedom in "Anarchy In The UK" and penned "Hook In Mouth" about censors trying to press down on rock music(ians). When explaining the story behind "Mary Jane" — a true tale from 1901 where a father in Jackson, Minesotta buried his daughter alive because he thought she was a witch — Mustaine opined that the father had done the right thing because witchcraft had to be stamped out.

So do Megadeth have anything in common with Spinal Tap?

"No, because I thought all their antics were too stupid to be funny. Besides, Spinal Tap are a band on their way out and Megadeth are on their way up!"

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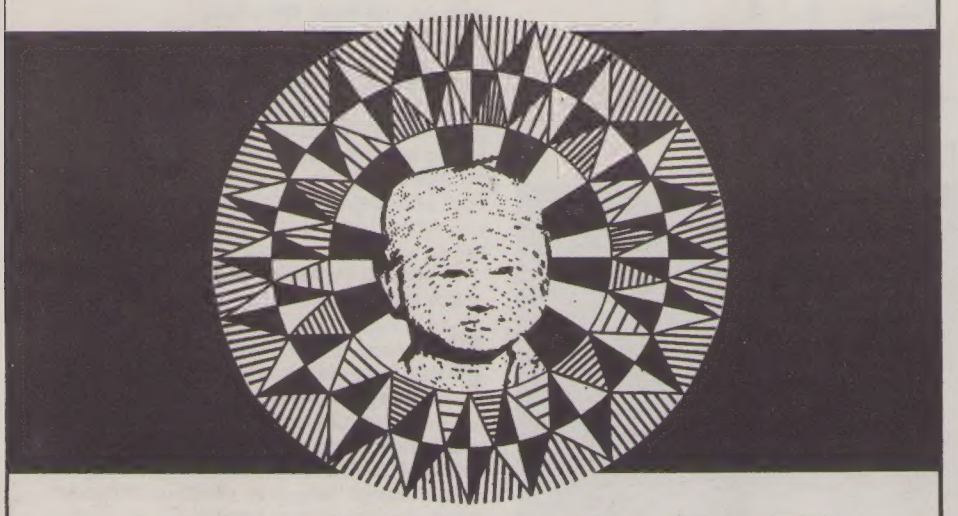

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Power Pop at its Best Virgin

Around The World With ALTAR EGO

By Michael Smith

The name may not be familiar but Altar Ego have not been slouches when it comes to promoting themselves. The impact so far in Australia may be nominal, though impressive. But instead of just slogging it out in the pubs, Altar Ego have taken their music to the world and in the process picked up management in Japan and America, network broadcasting for their videos in America and recorded and released material in Britain.

The most recent step in this international conspiracy has been the release of a four-track EP through Sydney's Mighty Boy Records label and the beginning of three months of gigging which should take in Melbourne, Sydney and Brisbane before the band pulls up stakes yet again to return to Britain and another crack at releasing material, probably a re-package of the Mighty Boy EP, *Big Picture,* for the British and American markets.

Quite a hectic and successful beginning for what group spokesperson Tony Hill, the band's main vocalist and guitarist, admits is a style of music defiantly in the 'alternative' camp.

Like all good stories, this one started in school with two brothers, Tony and Dave, growing up in a town in Northern Ireland called Armagh, more widely known for its part in the current troubles tearing that land apart than for the music scene that exists tenuously in its confines. In a soft Irish brogue, Tony Hill explained the genesis of Altar Ego.

"We'd just started playing, my brother and I, and we heard of this Irish tour that was starting this particular night and needed this covers band we were in — we were still at school — and the tour consisted of three bands, one of which was Stiff Little Fingers. So we did this Irish tour and that was our first taste of professional gigs and touring, so immediately we said, 'Right, this is it!', packed our bags and went to London. Being in Belfast, there's no regular venues, with all the fighting.

"So we went to London and Dave got into this Trinidad reggae band called Junta, which did quite well, while I got into a band called Steel Survivor, who were on contract and also doing quite well. I was really pleased, 'cos I'd *arrived* in London and I was in this band that had a singer I really believed in and our relationship as singer to me as guitarist was so strong in that band that when the band was over, I *had* to get away from London, get away totally. And I'd met Roshan by then and she suggested Australia — she'd been there — so we just headed off to Australia, which was nice."

Roshan is second vocalist Roshan Arulpragasam, born Sir Lankan, who had lived for three years in Sydney. It was with the association with Roshan that the idea of Altar Ego finally began to crystallise. Then came the usual problems of getting together the right lineup. The first recordings to come from Altar Ego featured a quite different group of people from the current lineup, but the early recordings were the passport out of Australia into Japan, Britain and the US. It began with an indy single named 'War' and, more importantly, the accompanying film clip made by a friend. That clip scored a Best Independent Video award. It was later picked up by Hot Records who distributed the single in a 12" EP format. The band was touring with the Divinyls at the time.

"It was good for us, because Triple Jay in Sydney started playing the single for us, which prompted Hot Records to buy out our stock and distribute it. And then, belatedly, the video came out and it got on Australia wide TV 15 times, and it was nice."

It also proved to open doors for them in Japan. "With a video you don't have to speak Japanese — the pictures do it all for you."

The band had no contacts in Japan, so they went in blind and somehow scored a management deal with a large Tokyo-based management company called Spinoza Music. Spinoza told them that because the independent scene in Japan is so tiny they'd only try and get a deal with a major. Hence as the majors are only interested in bands that have commercial potential or have made a name for themselves in Britain and America, it was agreed that the door would remain open for them in Japan while Altar Ego continued to chip away in the West.

From there it was on to London where Tony and Roshan lived on a houseboat for 18 months. Tony's brother Dave rejoined on bass. They also incorporated drummer Pat Fraser (who'd been in bands like Shock Headed Peters, Big Pig and Shock Tabu) and played 15 shows around London with him (when Altar Ego returned to Australia they became a five-piece with Clare Phelan coming in on keyboards).

"Then through an accident we met this producer called Phil Chilton, and he'd seen our videos, and was impressed enough to put *his* money into a recording project — we were after a production deal on a four-track EP — and recorded it in his studio in London (The Yard Studio).

"While were were in London for that year and a bit, we did two New Music Seminars in New York. We did numbers seven and eight. Roshan did the first one by taking a courier flight out to New York, then I did the next, again flying as a courier flight out to New York, then I did the next, again flying as a courier. So that way we managed to get the video shown by a company called Rock America, in a special package which included The Pogues and The Smiths, and a whole network called Campus Network. That gave us national exposure across America.

"We've got a distribution deal through Britain through a company called PRT, which is the biggest independent distributor in Britain, as our label, not as Altar Ego, but our company which is Round World Records. Mighty Boy here called us up and offered to cut and press the EP which suits us just fine for Australia, because I trust them.

"It's funny, but in Britain we got knocked back initially by independent labels because we didn't sound 'indy' *enough!* Nine Mile Distributors said we weren't indy enough sounding — loved it but not indy enough! Which worried me because I don't see us as a band suited to the major labels. So absolute despair set in, and it was on our last day before leaving Britain that PRT said yes to us."

In July this year, Altar Ego set off again, Pat returning to London, while Tony, Roshan and David hope to get back to the New Music Seminars with some representation or other, while 'Big Picture' will be released as a single through Britain and America through PRT.

AND THE PIPER WILL LEAD US TO REASON

Byron Smith concludes his two-part look at the early days of PINK FLOYD

Rare publicity shot at the short-lived five piece Floyd, just prior to Barrett's ousting.

THAT'LL KEEP YOU GOING FOR THE SHOW

"Arnold Layne" is considered by many as Pink Floyd's finest moment. If nothing else, the debut single managed to capture the essence of the band's sound in early '67, reflecting the outfit's psychedelic beginnings and marking the turning point where the Floyds began to emerge from their exclusivity as a hip London club act.

It was recorded at the peak of the psychedelic period in Britain, when young band members and club-goers were dropping acid like lollies, tripping and stumbling through the false security of a newfound liberation enveloping hedonism, psychological escape and — more constructively — individuality.

Roger Waters says of the period: "There was so much acid and dope around in those days that I don't think anyone can remember anything about anything."

It was also the time of the UFO club, held every Friday night in an Irish dance hall called The Blarney Club, to raise money for the underground *International Times* magazine.

UFO was the market place for the underground; all deals, scoring, pulling, organising, meeting and heavy socialising were done there. It was also the place to see the hippest and best London bands of the time.

Many interesting groups began at UFO including The Third Ear band and The Purple Gang, whose song "Granny Takes A Trip", became the signature tune of the London underground. Procal Harum played at UFO the same day that "Whiter Shade Of Pale" was released and again the following week. UFO became the focal point of the whole scene. It was the place where The Beatles could come and sit on the floor all evening, listening to bands like The Soft Machine or the Floyds and no-one would hassle for an autograph. Peter Townshend was also a regular customer and he'd come paying many times the set cover charge — knowing the money was going towards the *International Times*.

It was also the place that Jimi Hendrix could jam with the Soft Machine, before a discerning, if stoned, audience, instead of a bunch of disinterested swinging Londoners. And it was where Pink Floyd perfectedits sound in front people who were involved and absorbed by the music . . . living and feeling every note.

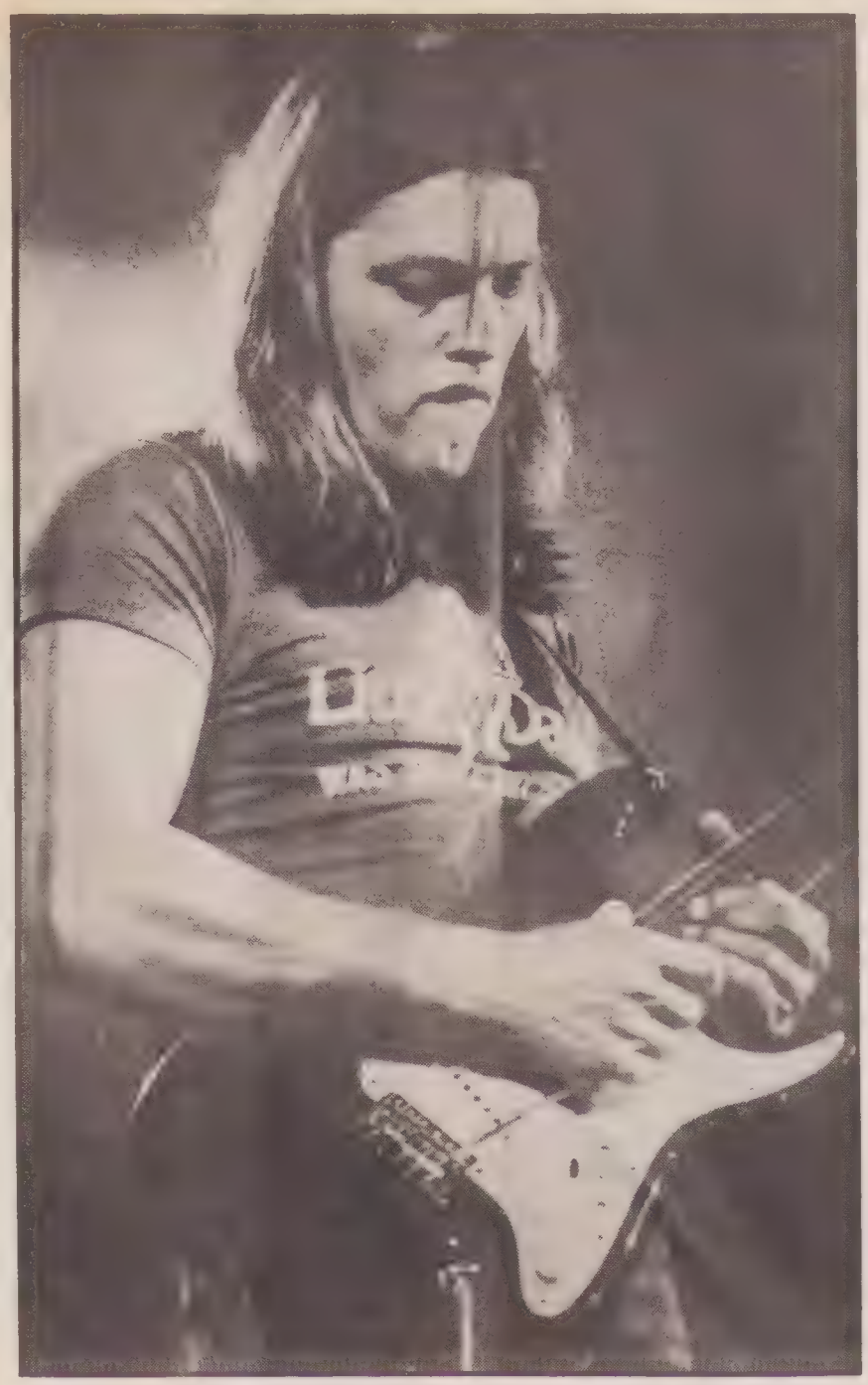
UFO wasn't the only place Floyd performed however and when the club closed in late 1967 the band had played spots at The Ricky Tick, Blaises, Eel Pie Island, most of the universities and, of course, Spontaneous Underground at the Marquee.

The Floyd Cult was growing as Syd Barrett's creativity was beginning to hit its stride.

"Arnold Layne" was produced by Joe Boyd, who *was* to have become the band's producer for fture recordings. The single was released through Polydor, with which Boyd and Floyd had struck a deal, but almost immediately after the release of the single, Floyd's agents told the band they could make more money if they made the next record first and sold the master tape to EMI.

It was true. EMI offered a contract and a £5000 recording advance, but insisted that the band use in-house studios and producers. Subsequently Boyd was dropped as the band's producer (after recording one single) and EMI's Norman Smith was appointed for the follow-up "See Emily Play".

The person responsible for Pink Floyd's inking to EMI was an old-school record exec called Beecher Stevens. He had some interesting ideas about marketing his acts. One of his concepts was to allow only the first half of singles to be played on the radio, so that the poor fans had to go out and buy the record to hear the other half! He also refused to let important American acts tour Britain because he knew that as long as they remained remote and glamorous idols, they'd sell more records.



Dave Gilmour concentrates at one of the first big shows

Stevens was quoted as saying — some time after the signing — that the Floyds needed a firm hand in the studio, to keep their "strange" personalities in check:

"One of the boys in the group (Barrett) and some of the people around him, seemed a bit strange, which is one of the reasons I wanted Norman Smith as their producer. I thought he was close enough to their music to keep a firm hand on the sessions."

EMI never seemed to be quite sure about the ramifications of signing Pink Floyd. They were concerned about the connection between Floyd's music and psychedelic drugs and even went as far as to release a naive press statement, undermining any association between the band and drugs. It read, in part:

"The Pink Floyd does not know what people mean by psychedelic pop and are not trying to create hallucinatory effects on their audiences . . ."

"See Emily Play", released on June 16, 1967, reached number 5 on the British charts.

Barrett said of his song at the time: "I was sleeping in the woods one night after a gig we'd played somewhere, when I saw this girl appear before me. That girl is Emily."

It is believed however, that the song was originally entitled "Games For May" and written to coincide with a huge headline concert — of the same name — held at the South Bank Queen Elizabeth Hall on May 12, 1967.

A press release, advertising the gig read:

"The Floyd intend this concert to be a musical and visual exploration — not only for themselves, but for the audience too. New material has been written and will be aired for the first time, including some specially prepared four-way stereo tapes. Visually, the lights-men of the group have prepared an entirely new, bigger-than-ever-before show . . ."

EMI helped pay for the huge speakers to be erected at the back of the hall, giving Britain its first ever quadraphonic PA system, a rudimentary forerunner of the band's famed 'azimuth co-ordinator' sound system and the same surround-sound principles still employed in the band's 1988 shows.

. . . AND THE PIPER WILL LEAD US TO REASON

Pink Floyd's first album *Piper At The Gates Of Dawn* was being recorded in London at the same time as *Sgt Pepper* and the two bands would occassionally pop in to the other's studio to check out the proress. Paul McCartney spoke highly of Floyd's project, apparently feeling a contemporary empathy with the psychedelic coal, that was fueling Pink Floyd's creative fire.

Just as *Piper* (which went to No 6 in England) and "See Emily Play" provided Pink Floyd with an opportunity to transcend the introspective London club scene and break through nationally — and internationally — they also marked the beginning of the end for Syd Barrett.

A track, called "Bike', revealed the first signs that Barrett's eccentricities were beginning to lose control. The song saw Syd stretching the extremes of psychedelia; as he tread a fine line between diverse creativity and insanity.

After their early success strange changes began to take place began to take place within Pink Floyd and — in particular — to Barrett.

The success of "See Emily Play" and *Piper* enabled Barrett to more than adequately live out his temporary infatuation with the rock'n-'roll, Pop-Star-Lifestyle. He had his hair curled like Hendrix (later referred to on the '79 LP *The Wall* as "the obligatory Hendrix perm" in the song "Nobody Home"), he bought kaftans, snakeskin boots and Fender Telecasters like they were going out of style. It all started to have a destabilising effect, as Barrett's ago began to take over, colliding headlong into his pensive creativity and contradicting an intrinsically quiet and insecure personality.

Quite simply, he was ill-prepared for the sudden flush of success and all the trappings and (often self-imposed) pressures which came with it. There were sporadic primadonna fits, but manager Jenner perceptively realised that something deeper was occurring within Barrett's mind. Schizophrenic traits began to emerge as the clash taking place within Barrett's mind slowly materialised in his behaviour. The three performancs of "Emily" on Britain's *Top Of The Pops* provided some clues to Barrett's psychological breakdown.

Jenner: "The first time, Syd dressed up like a pop star. The second time he came on in his straightforward, fairly scruffy clothes, looking rather unshaven. The third time he came to the (TV) studio in his pop star clothes and then changed into complete rags for the actual TV spot."

It was all something to do with the fact that John Lennon had stated publicly that he wouldn't appear on *Top Of The Pops*. Barrett

CONTINUED NEXT PAGE

FLOYD: FROM PREVIOUS PAGE

seemed to look at Lennon as a role model upon which to base his own situation as a pop star. Some who knew Barrett at the time say he was always complaining that Lennon owned a house while he only had a flat.

DON'T LOOK SO FRIGHTENED, THIS IS JUST A PASSING PHASE

Darker manifestations of the increasing imbalance occurring in the Barrett psyche first reared when his girlfriend of the time — a pretty young thing called Lynsey — showed up on Peter Jenner's doorstep, badly beaten up.

Jenner: "I couldn't believe it at the time. I had this firm picture of Syd as this really gentle guy, which is what he was basically."

The incident was followed by some quite unpleasant and often bizarre stories about Barrett's treatment of Lynsey, including one that claims Barrett to have locked the girl in a room for a solid week, pushing water-biscuits under the door so she wouldn't starve.

Then there was THAT stare. Barrett's eyes were often seen to cement themselves into a foreboding and often terrifying stare that really started to frighten the people around him, including the band.

Joe Boyd, who had produced the band's first single, watched the changes taking place within the band, from a safe distance, observing the sad transformation of Barrett:

"The great thing with Syd was that he had a twinkle in his eye. I mean, he was a real eye-twinkler. He had this impish look about him, this mischievous glint. But about a year after 'Arnold Layne' I met up with him at a gig and I said 'Hi Syd' and he just kind of looked at me. I looked right in his eye and there was no twinkle. No glint. It was like somebody had pulled the blinds — you know, nobody home.

"It was a real shock. Very, very sad. Though who's to say? I don't think you can delineate and say, 'well one minute he was this and the next minute he was something else'. All sorts of changes like that are just the surface manifestation of something that must have been going on for a long time.

"People talk about acid casualties and everything, but who knows what really goes on."

"I've got wild staring eyes.
"I've got a strong urge to fly,
But I've got nowhere to fly to . . ."

— "Nobody's Home", Roger Waters, 1979

People around Barrett at the time talk of the way he would tilt his head back slighty, his eyes would get misty and bloated and then they would stare right at you and right through you at the same time.

It was beginning to become quite apparent that Barrett was losing track of reality. Most attributed it to the drugs. At the time Barrett was indulging in copius amounts of acid and dope and there is no doubt that they contributed to the tipping of the psyche scales, but it would be far too easy to write Barrett off as a simple acid casualty.

"When I was a child, I had a fever
My hands felt just like two balloons
Now I've got that feeling once again,
I can't explain, you would not understand,
This is not how I am . . ."

— "Comfortable Numb" (Roger Waters, 1979)

Many claim that Barrett's dilemma stretched back to certain childhood traumas. He was the youngest of a family of eight and apparently deeply hurt by the death of his father, which occurred when Syd was 12 years old.

The ensuing relationship with his mother is unclear, although Syd was pampered by a mother who considered him to be some sort of genius and it is known that he was a somewhat brooding and melancholy youth. All of which may or may not have played roles in the later breakdown of Barrett's psyche.

In an interview in *Rolling Stone*, in Autumn 1971, Barrett said: "Everyone is supposed to have fun when they're young — I don't know why, but I never did."

"The child is grown,
The dream is gone,
And I have become,
Comfortably numb."

— "Comfortably Numb" (Roger Waters, 1979)

Peter Jenner, manager of the band at the time, attributes Barrett's problems to the pressures of the band's sudden success and accepts some of the blame himself:

"I think we tended to underrate the extent of his problem. I mean, I thought I could act as a mediator, having lectured in sociology and all that guff. .

"I think though. . . one thing I regret now was that I made demands on Syd. He'd written 'See Emily Play' and suddenly everything had to be seen in commercial terms. I think we may have pressurised him into a state of paranoia about having to come up with another 'hit single'.

"Also,we may have been the darlings of London, but out in the suburbs it was fairly terrible. Before 'Emily' we'd have things thrown at us on stage. After 'Emily' it was girls

The slow disintegration of Syd

wanting to hear our hit song. It happened that quickly".

It was when Floyd made their first tour to America that Barrett's future with the band required questioning. His behaviour on a number of major TV shows was, at best: humorously unco-operative; at worst: embarrassingly pathetic.

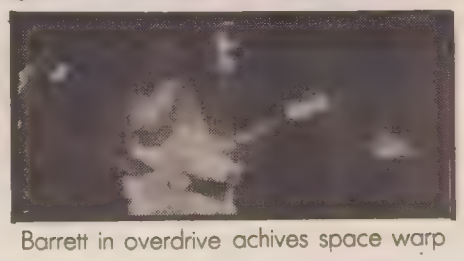
Dick Clark's Bandstand was disastrous because it needed a miming job on the band's part and "Syd wasn't into moving his lips that day".

The Pat Boone Show bordered on the surreal, with Boon actually trying to interview Barrett on air, asking him particularly inane questions and getting a truly classic catatonic, piercing mute stare for an answer. Tour manager at the time, Andrew King, said the band declined an offer to appear on *Beach Party* after Barrett's previous TV performance.

THE NERVE TO MAKE THE FINAL CUT

On their return to England it was obvious that a decision regarding Barrett's future with the band, had to be made.

It wasn't an easy one however. On one hand, Barrett was the songwriter and central figure — on the other, his madness was much



Barrett in overdrive achives space warp

too much to handle. It had reached the point where it was literally impossible to communicate with him. The band's patience was wearing thin. The enivitable break-away did, of course, occur, but not before a tour of GB and a final recording session, which spawned three Barrett rantings, only one of which was released: a track called "Jug Band Blues", the only Barrett song on the band's second LP *Saucerful Of Secrets.*

The song's lyrics are as good an explanation as any for Barrett not appearing on the rest of the album.

Jenner: "Y'see, even at that point, Syd actually knew what was happening to him. I mean 'Jug Band Blues' is the ultimate self-diagnosis of a state of schizophrenia. . ."

"It's awfully considerate of you to think of me here,
And I'm most obliged to you for making it clear that I'm not here,
And I'm wondering who could be writing this song".

— "Jug Band Blues", Syd Barrett

THE SHOW MUST GO ON

The British tour started soon after the recording sessions were completed. The tour featured a four-act package: Jimi Hendrix, The Move, The Nice and Floyd on the one bill.

Things however, only became more distanced between the band an Barrett. Often he wouldn't turn up to the show on time or didn't play at all. Sometimes he'd just sit alone, staring into space on the tour bus.

Nice's guitarist, David O'list, was used as a fill-in when Barrett was incapable.

Jenner: "Syd didn't really talk to anyone. I mean by now he was going onstage and playing one chord throughout the set. He was into this thing of total anarchistic experiment and never really considered the other members of the band."

Barrett always referred to Pink Floyd as 'my band' even though in the latter stages he was so out of control of himself that he had little hope of controlling the band.

After the tour, Dave Gilmour — an old mate and guitarist — had just returned to London, after working with various bands in France. The implications were obvious.

Floyd played about four more gigs before Barrett was sacked. Everyone seemed to agree that the move was warranted, except, maybe, Syd.

Jenner: "Yeah, Syd does resent the Floyd. I don't know — he may *still* call them 'my band' for all I know."

"Oooh Ma Ooooh Pa,
Does the show have to go on. . .
. . . Do I have to stand up,
Wild eyed in the spotlight,
What a nightmare, why!
Don't I turn and run,
There must be some mistake,
I didn't mean to let them,
Take away my soul,
Am I too old, is it too late,
. . . Where has the feeling gone?
. . . Will I remember the songs?
The show must go on'.

— "The Show Must Go On" Roger Waters, 1979

After being kicked out of 'his band', Barrett stayed with his friend Storm (a fellow Cambridgeman and head of well-respected record sleeve design company called Hipgnosis, who kept a close and solid relationship with Floyd from their early days, right up to the point of Barrett's 'departure').

"Syd was well into his 'orbiting' phase by then," Storm said in an interview with *NME* in '74. "He was travelling very fast in his own private sphere and I thought I could be a mediator of some sort. Y'see I don't think Syd's madness was caused by any linear progression of events, but more a circular haze of situations that meshed together on top of themselves and Syd. Me. I couldn't handle those stares though !"

By that time Floyd has also split with Jenner, who had chosen to stay with Barrett — perhaps considering him to be the brighter hope, perhaps feeling some responsibility for Barrett's state.

Floyd, of course, went on to survive and flourish, but for Barrett, the story is not quite so rosy. *The Madcap Laughs,* Barrett's first solo album, took a sporadic and yet, laborious year to complete. Production credits constantly changed hands — Peter Jenner, to Malcolm Jones (who gave up midway through) and ultimately fell — rather ironically — upon the shoulders of Barrett's replacement in Pink Floyd, Dave Gilmour, who was helped out by Roger Waters on the project.

By this time Barrett's creative processes refused to mesh properly and so the results were often jagged, unapproachable and distanced.

Some described *Madcap* as a work of genius, others said it was simply a cranked-up-post-acid curio. Either way, it was a unique and important album.

Jenner: "I think Syd was in good shape when he made *Madcap.* He was still making good songs, probably in the same state as he was during 'Jug Band Blues' ".

Storm: "The thing was that all those guys had to cope with Syd out of his head on Mandrax half the time. He got so 'mandied' up on those sessions, his hands would slip though the strings and he'd fall off his stool".

Barret, the second (and last) of Barrett's solo projects, was recorded much more quickly. Dave Gilmour produced.

"We had basically three alternatives at that point, working with Syd. We could actually work with him in the studio ('we' included Floyd key player Rick Wright and Humble Pie drummer, Jerry Shirley) playing along as he put down the tracks — which was almost impossible, though we succeeded on 'Gigolo Aunt'. The second was laying down some kind of track before and letting him play over it. The third was putting his basic ideas down, with just guitar and vocals and then we'd try and make something out of it.

"It was mostly a case of me saying 'well what have you got then Syd?' and he's search around and eventually work something out".

The LP reflected Barrett's further disintegration, with vague and desperate songs that pogoed through a confused (sometimes shambolic) and unclear mixture of ideas, with no apparent direction or purpose. The lyrics were — on the whole — crazed and nonsensical, often bearing an underlying paranoia and sadness:

"Rats, Rats,
Lay down flat,
We don't need you,
We act like cats,
If you think you're unloved,
Well we know about that. . . "

— "Rats"

HELLO, IS THERE ANYBODY IN THERE?

By this stage, Dave Gilmour seemed to be the only person who could communicate with Barrett:

"Oh, I don't think *anyone* can communicate with Syd. I did those albums because I liked the songs, not, as I suppose some might think, because I felt guilty about taking his place in the Floyd."

In between the two solo albums, EMI had decided to set up a swag of presss interviews for Barrett, whose style of conversation was hardly suited to the media.

Most journos could make little or no sense of his ramblings and some pinpointed this problem in their articles. One interview was done by English music writer of the time, Peter Barnes:

"It was fairly ludicrous on the surface, I mean, you just had to go along with it all — y'know Syd would say some thing completely incongruous one minute like 'It's getting heavy, innit' and you'd just have to say 'Yeah, Syd, it's getting heavy' and the conversation would dwell on *that* for five minutes.

"Actually, listening to the tape afterwards you could work out that there was some kind of logic there — except that Syd would suddenly be answering a question you'd asked him ten minutes ago while you were off on a completely different topic !"

By the time the second album was released, Barrett had cut his hair to a short stubble, perhaps as a final rejection of the whole pop star thing. He'd also slumped into his real twilight period, living in the cellar of his mother's house in Cambridge.

An interview with *Rolling Stones,* in late '71, showed Barrett to be living out his life with a certain whimsical self-reliance. At one point of the interview he said "I'm really totally together. I even think I should be".

But almost exactly a year later, presumably from the sheer frustration of his own inertia, Barrett went temporarily, completely haywire, smashing his head through the basement ceiling.

He'd tried to break out of the stasic *(stagnancy — ed)*, even entering the studio again, but he was unable to come up with anything worth recording.

Peter Barnes: "It was an abortion. He just kept over-dubbing guitar part on guitar part until it was just a total chaotic mess. He also wouldn't show anyone his lyrics — I fear actually because he hadn't written any".

Barrett was even roped into playing with a band called Stars — formed by ex-Pretty Things drummer, Twink.

Twink was another native of Cambridge and had previously known Barrett and he somehow managed to drag Syd into forming a band, bringing in a bassist called Jack Monck. Many believe Twink was merely cashing-in on Barrett's legendary reputation, although the band was, at best, a shambling and mediocre exercise.

The main Stars gig occurred at the Corn Exchange in Cambridge, where they were second-billed to the MC5. The gig was, by all reports, an exercise in shambolic looseness and, after about an hour, Barrett unplugged his guitar and wandered off the stage to once again return to his basement.

Since then, the story surrounding Barrett becomes a hazy collection of rumours and brief encounters which have given few clues to the current state of his person or mind. In his absence, Barrett has become a mysterioso figure of cult proportions:

Barnes: "It's ironic, I suppose — he's a much bigger figure now as the silent cult-figure doing nothing, than when he was functioning".

Gilmour: "I dunno, maybe if he's left to his own devices, he might just get it together. But it is a tragedy — a geat tragedy, because the guy was an innovator. One of the three or four greats along with Dylan. I know though that something is wrong, because Syd isn't happy and that really is the criteria, isn't it?"

"Now I've got that feeling once again,
I can't explain, you would not understand,
This is not how I am,
I have become
Comfortably numb. . . ."

YOUNG'S MAN BLUES

A ten-piece R & B orchestra, duets with Frank Sinatra, little men from outer space . . . and his best album in the '80s. David Donohue speaks to NEIL YOUNG.

Ever unpredictable, Neil Young captured, with genius, the fragmented moods of the '70s. The '80s, however, have been a series of masks, tried and discarded with an almost perverse casualness.

He's dabbled in every form of popular music except jazz, though the occasional fine moments of his recorded output have never quite manged to challenge the chart formula of the '80s or the quality of his previous output.

In 1984, following the synthy *Trans* and the rockabilly *Everybody's Rockin* LPs, Young was sued by his own label boss, David Geffen, for making 'uncharacteristic and uncommercial music' (the artist was at that time preparing a C&W album!). The dust eventually settled, leaving Young to stumble his way out of his contract with *Old Ways* (a moderate hit on the Country charts), the edgeless *Landing On Waters* and the over-arranged Crazy Horse re-union *Life*.

With Geffen still wiping sweat from his brow, Neil Young left the most frustrating period of his career behind him, hitting the blues clubs of Los Angeles with he powerful R&B-swing of his new band, The Blue Notes.

This alliance's first recorded fruit, the recently issued *This Note's For You* LP, testifies to the fact that the change has done him good, that his verve and conviction are re-surfacing. Instead of licking his wounds, Young has set about licking the opposition with his best guitar playing and most focused songwriting of the decade.

And any remaining scepticism about Neil's current project — notions that the Blue Notes might be history tomorrow, just another chapter in a rewarding but confusing book — were largely dispelled by their recent shows at The World in Manhattan. Young and his band (including a five-man horn section) performed two stirring one-hour sets — new songs, no oldies and no hangin' around!

As the single Ten Men Workin' states — this is the band with a purpose: *"We are men at work/we got a job to do/we get to keep you rockin'/to keep your soul from the blue"*. This is Neil Young workin' harder than most, back on the case with a glint in his eye. He looks like he wants to do overtime, and his conversation is punctuated with bouts of healthy laughter. It's a while since he's had a job this good . . .

You finished touring with Crazy Horse last summer. How did *The Blue Notes* come about so quickly?

"When we came home from the tour of Europe last summer we did a small tour of the States where I did an acoustic show to start with. Then I did a little set of blues material with one of the roadies playing sax and Poncho from Crazy Horse playing organ. We set it up like a little lounge kind of thing. We would take an intermission then Crazy Horse would do a 'Crazy Horse' set, which by that time was not much of a challenge.

"It wasn't turning me on too much. So, when I listened back to the tapes that we had recorded I found myself only listening back to three or four blues-type songs. That was all I liked. I enjoyed it and it sounded good. Then we enhanced the group by adding five more horns, and then we changed the bass and drums. That's the way the Blue Notes is."

You've received a lot of criticism for your genre-hopping since 1980. Now it's Blues-influenced 'power swing' . . .

"Well, I don't really have a conscious aim to do something different every time I do something. I mean, this just started because I enjoyed doing this little set, you know . . . As a matter of fact, if I was consciously thinking of anything it would be to try not to do something like this because people get so angry with me, and disillusioned. They wonder if they can believe what I'm doing. But I figure I'm not selling beer," he chortles," . . . so that's OK . . . Maybe I'm just a frustrated actor and I like to do different parts. Maybe that's a way of explaining it."

> "I think world peace will come about when the threat to the world comes from another place than the world itself"

pic by Ross Barnett

Talking about selling beer: The LP's title track is about the advertising of such products. "Ain't singin' for Miller, don't sing for Bud . . . this note's for you".

"Yeah, that's kind of idealistic because when you get right down to it I have to play the Budweiser concert series because they make a deal with the promoter. I can't get around it, but I want people to know that it's not *me* making the deal with Budweiser and Miller. They bought all the places where I play, they bought 'em."

You're against sponsorship then?

"I think it's *terrible!* I think they should stick to the Olympics. I have a relationship with my audience and I don't want anything else to come between me and them. I don't like them to think that someone can come along and buy the music I'm giving to them and put their stamp on it. I sing that song because I don't like that. I wrote the song . . .

"After the jeans contract ended . . ." his manager interjects.

"Yeah," laughs the idealist, "right after I finished my string of Levi's commercials."

'Life In The City' is about homelessness. Is this social concern going to manifest itself outside of your songwriting?

"Maybe part of the tickets could go to a food-share programme, but then that's like a different form of government. You're walking on shaky ground. We've got this capitalist democratic society and if we try doing all these things to help the homeless then all of a sudden it's not a free country any more, because you're being told where your money has to go.

"Maybe Budweiser should set up the Budweiser Centre For The Homeless, in Manhattan. When it gets below 40 degrees at night people can go there and sleep. What's wrong with that? You know, free beer for everybody!"

Which of the Presidential candidates would you see as potentially being most effective in helping the homeless?

"Jesse Jackson, although he would screw up a whole bunch of other things in doing it! Because of the methods he'd need to use. The welfare system doesn't work. We've tried a lot of things which haven't worked."

For you, how was the idealism of the '60s translated into the so-called realism of the '80s?

"I think I am more realistic now than I was in the '60s. But I still have ideals. I still have my beliefs in what I think would be good for the world. So, I still have the same soul that I had in the '60s, but a lot of the edges have been broken off and chipped. I'm a little more worn out now. But I really feel good about my family and my music and my health."

Joni Mitchell once said that the '70s were the times when "We realised we couldn't change the world but we thought that maybe we could change ourselves; when we realised that we couldn't, we said "well let's make money'!" It was partly facetious, but she was saying that the idealism slipped away and changed the attitude towards music making.

"I think the ideals of the audience slipped away. The audience decides everything. They're in control. The artist is just singing the songs. The way they are interpreted is what's really happening. It's where people are at that makes the artist successful or unsuccessful.

"In the '60s everybody thought they could change the world. In the '80s those people are either professionals or down-and-outs . . . or recovering drug addicts or alcoholics. None of these things are what people thought was going to happen. They just had this 'peace and love and everything is going to be OK' thing — 'we have to put down our weapons and make this world into some state of Nirvana'. It didn't work, but the idea is still good. If you forget about the idea of peace, then you're really lost."

Fundamentally, you're still optimistic?

"About world peace? I think world peace will come about when the threat to the world comes from another place other than the world itself. I'm not saying that people from some other planet are going to surround us and hit us with ray guns or anything and we're going to all come together ... ."

I'm glad you clarified that.

"Not this week anyway . . . maybe next week."

You've now returned to Reprise Records after your stormy stay with Geffen. Do you want to say anything about all of that?

"Goodbye."

You were sued for making 'uncharacteristic' music.

"Yeah! A guy came and banged down my door — Saturday morning — and slapped this thing in my face, suing me for not being 'commercial', for not being 'characteristic of Neil Young'! That's why it's so good to be back on Reprise. If I had said to Geffen 'now I want to do a blues album — I'm going to have five or six horns — I'm going to do a kind of power swing *Blues Notes music,* . . . maybe they'd have sued me again! . . . I'm so happy to be away from that."

Looking back, which of your (22!) solo albums now give you most satisfaction?

"Well, of the Geffen years I would say *Everybody's Rockin* is the best one, and before that *Tonight's The Night*. And I would have to say the current one. those three records look like they were born to be together, you know? They look like a matched set of three. Just like *Comes A Time, Harvest* and *Old Ways*. And then *Everybody Knows This Is Nowhere, Rust Never Sleeps* and *Zuma*. So there is a pattern in there . . . *somewhere.*

"There is some method in there . . . a repeating thing. Maybe . . .

Another repeating thing is your association with David Crosby, Steven Stills and Graham Nash. At this moment the impending C,S,N&Y project would seem almost at odds with the edge and power of The Blue Notes' music.

"Yeah, it *is* very different. To the guys I'm with now, the Blue Notes is the most fantastic thing that ever happened. They are cherishing each moment. Whatever success we get, no matter how small, it's like a diamond. It's a beautiful thing to see.

"With C,S,N&Y I'm going to make a record, but I'm not going on tour with them. It's easy to make a great record with C,S,N&Y because you can capture the great moments. But up on stage you can't hide the *bad* moments. If people come to see us and what they see is a bunch of wastoids up there — coasting through songs and obviously drugged-out and overweight and not caring about themselves — what are those people going to think? Especially about themselves, if this is a group they want to identify with in their lives? I don't want people to see that."

What music have you liked lately?

"Tracy Chapman — the folk process at work. She is about the most interesting thing happening today."

Are you working on any other collaborations or outside projects at the moment?

"Well, the Volume Dealers — my production company with Nicholas Bolas — is currently approaching Reprise about producing Frank Sinatra. I think Frank could have a big contemporary album . . . It would be a groove thing I would be trying to get across."

You might even write some songs for Frank.

"Sure, I think he still has a great voice. He could have sung some of the songs on the Blue Notes' album."

BAD ATTITUDE

What separates the rock and roll boys from the rock and roll men is Attitude . . . THE CHOIRBOYS tell Murray Engleheart in Sydney.
Live Pix: Tony Nott.

"My bedroom used to be out over the backyard and every morning I used to watch my old man get up at 6.00am and go out and lay on the cold ground and try and start some $200 car he bought so he could get to work. When I was fifteen or sixteen years old he wasn't much older than I am right now, he got married real young, and took on the responsibility of being a husband and a father and as I grew up I watched him and it seemed that the only time he got to get out of that town was when he went to World War II.

"It seemed that the freedom he was protecting, in his own life he never got much of. When I was real young I decided if I was gonna have to live that way, that I was gonna die. But there was no place you could find out anything, there was no place you could get any information about how to live a different life than your mother and father did.

"At school I didn't get it and I never got it from my friends out on the street and I started listening to the radio and there was something in the sound of the singers' voices when I listened to it at night that said there was a better way of living and that I did not have to live the life my father lived. And that gets harder and harder everyday and its such an easy thing to miss. Because that music always sounded just like noise to my old man and I remember I wished I could have explained to him what it was saying to me."

— Bruce Springsteen introducing "Independence Day" to a Paris audience in 1981.

Mark Gable peered through small wire framed glasses into the empty expanses of the auditorium of Campbelltown RSL in Sydney's outer West. The band had just kicked off their soundcheck with "Blood Is Thicker Than Water" and Gable, with a bank of six amp stacks behind him was eager for responses from the crew.

A few adjustments were shouted out but Gable had to satisfy himself and in the following run through of "Fireworks" he used his transistorised guitar to the fullest and abandoned vocal duties in favour of walking around the circumference of the room. By this time a large group of several dozen have begun to line up at the glass doors of the auditorium jostling for position and watching in awe as probably the last traditional Australian rock n' roll guitar gang moved obviously through their rehearsals, seemingly naked without their customary stage uniforms.

The queue for the show which had sold out almost 48 hours in advance was slowly increasing; and for those privy to the undressed rehearsal, the night was already special. It was 5.45.

This was the Choirboys' territory, their turf and a roughly carved though doubtlessly heartfelt inscription in the Gents solemnly confirms their standing. In the dressing room, a drip coffee machine was well patronised; there was scarcely a hint of a beer in sight.

A small portable computer held up the business end in one corner and served to heighten the already present feeling that there was something big going on here. You could almost feel the kinetic energy around this troupe. A roadie related an incident where one night in a quiet passage in one song Brett Williams' guitar transistor picked up a taxis radio at earsplitting volume.

Talk turned to the band's rapid re-entry into chart stardom. Gable recalled leaving Sweethearts one night after a gig and being observed getting into his car with manager Robbie Williams by some of the night's patrons. One kid said "what a shit car for a big band!".

Gable cracked up recalling the tale underlining the moral of the story: a charting LP *Big Bad Noise* is not necessarily the eternal key to corporate big bucks.

Dinner at a local Chinese restaurant was a first class barometer of the esteem in which the Choirboys are held. The barely concealed pointing and whispering began from the time we set foot in the establishment. On no less than four occasions our meal was graciously interrupted by a waitress requesting autographs on behalf of various patrons of the restaurant whose shyness got the better of them.

The band were happy to comply thought a little perplexed by it all. Adulation of this level takes some adjustment, even if this is the second and more successful coming for the Choirboys.

Archive Tape. Sydney Entertainment Centre 1983. Choirboys share the bill with Dragon and Moving Pictures and are given a returned heroes' welcome. Gable is clearly elated, "It wasn't like this for us six months ago."

"Boys In The Band" is extended and Gable is spreadeagled on the stage while ever cigar munching guitarist of the time, Brad Carr, toys with third or fourth generation Chuck Berry riffs. The film shudders and comes off its reel and flaps against the projector . . .

In 1983 with a promising debut LP and excellent live shows that were 110% attitude and exhilirating rock n' roll I-dare arrogance, The Choirboys were the flame of Sydney. Angry Anderson was a big fan and the band accompanied the Tatts on their aptly named *Never Too Loud* tour and were to do Cold Chisel's *Last Stand* dates. Gable lost his voice around this time and the Choirboys' express was brought to a halt . . . fortunately, says Gable.

"Then we had the industry vibe. We weren't pulling that many people you remember. People were raving about the album but we didn't really have that many more people at gigs. Fortunately I lost my voice, I think it was a good thing because people backed off and got off our backs. Every band I've seen that's had the industry vibe is squashed by it and that's tragic. The only bands I can think of that survived it were The Angels and Cold Chisel."

Through this period Gable says the band were powered and motivated by team spirit and the knowledge that they had something significent to offer. In 1984 fate picked the band up with one mighty hand and slammed them into the dust with the other. They were given a support spot on the Australian leg of Deep Purple's world tour. The band played soccer with Purple and Gable aggravated a leg injury and as a result was brought on to the stage of Sydney's Entertainment Centre on crutches for his band's set, which he spent in a chair.

According to drummer Lindsay Tebbutt, Gable's injury strengthened the sense of camaraderie between the two bands. Tebbutt also bursts the Blackmore myth.

"I'd heard stories but I couldn't verify any of them at all. He was always fine. I saw him on the soccer field and he was fine and I saw him backstage and things like that. I was looking for it, like when's he gonna do it, when's he gonna be an absolute arsehole. He never did.

In 1983 The Choirboys are, in the live context, breathing fire. They are as brave, heroic and as epic as stages and the imaginations of their audience will allow, an observation best displayed in the excellent "Struggle Town": gritty rock n/ roll on the wide screen.

"Run to Paradise" was a wonderfully rough diamond that brought radio, at least in regards to Australian content, back from the dead, "Boys Will Be Boys" was a stab at the call to arms anthem that lacked any real verve but "Struggletown" is the closest glimpse yet of the very essence of the Choirboys. The video shows Gable well muscled under a singlet that conceals a multitude of raw nerve endings that find an outlet in his vocals.

Terms such as "inheritors" and "heirs apparent" of traditional Australian rock n' roll flow freely around The Choirboys and rightly so. There is a definite void in the wake of Rose Tattoo, Cold Chisel and the fine tunings of Jimmy Barnes' gutteral soul shoutings. Noiseworks' bloodlines are off centre for this particular crown, at least at the moment. Gable is unsure about talk of a grand inheritance and doesn't think in any event that the band are unmistakably Australian.

"We were doing a radio show and someone said 'what's it like to be one of Australia's most popular bands' and I don't know what it means."

Would you like to be the heirs?

"No, not really.

"I think there is a gap now because like AC/DC aren't around, Rose Tattoo aren't around, Cold Chisel aren't around".

So are you the band?

"I guess so, yeah, we're filling a gap there at the moment. Obviously a band that likes to play live and play exciting rock n' roll sure. But heirs apparent to the rock n' roll throne? I don't know about that, I don't think I'd want that. But there seems to be people coming along more and more to the gigs and there's something they're wanting, they need it."

"We looked at that before we recorded the album and thought we're sick of this, what would we like to see and what I would want to see is a rock n' roll band an exciting rock 'n' roll band something I could listen to on record as well as go and see live which just was not happening at the time."

At Campbelltown it's close to showtime. Gable, who says the band are definitely interested in expanding the boundaries of the rock medium, leaves the dressing

room to go down to the stage to test two pairs of shoes and determine the best for the night's gig.

The rest of the band are vibing up to a loud tape of Van Halen's "Best of Both Worlds" and doing last minute adjustments to the snappy dark uniforms that have been carefully hanging up in the room. Gable returns, his footwear selected and shapes up to the mirror that lines one wall in the dressing room.

In a master stroke of adrenalin intellect a tape of Aerosmith's "Dude (Looks Like A Lady)" and Bryan Adams' "Kids Wanna Rock" burst forth from the PA and pushes the anticipation of 800 kids to the limit.

Then in a strange move that almost undoes the electric vibe that's been building, a stately voice introduces drummer Lindsay Tebbutt. With great ceremony Tebbutt hammers into a brief solo before engaging the masses in a call and response routine and then saluting the crowd with his arms held high. His rock n' roll drama is rapturously received and the boy is a star.

Eager to keep the moment hot, the rest of the band make their entrance and with the aid of cordless guitars slam into "Talk Big" while still running into the lights. The kids know all the words to all the songs. They also know where and when the drum accents are and how many bars the solos extend for.

A sea of arms reach out for Gable and fellow guitarist Brett Williams each time they stray too close to the edge of the stage or parade, in a semi-choreographed manner out on to the stage extension that juts into the audience. A brief chant goes up for "Guilty" and the band obliges in a manner that has the set list flapping on the monitors.

One gets the impression of these guys that this is an operation of instinct not design even if the band no longer wear army fatigues and choose to cover up parts of their chests these days. Gable's introduction to "Boys Will Be Boys" was, in this particular environment, priceless. A little tale of Gable getting drunk at school with one of his teachers and finding himself in the gutter. "Boys will be boys eh?" he grins in fond memory and devilish resignation.

Gable wears a lonely spotlight for a stark version of "Whiter Shade of Pale" and during "One Hot Day" he ceremoniously throws beers into the crowd. And yes, "Never Gonna Die" which was known originally as "I Like Your Eyes" and "Boys In The Band" remain the classics of bloodline they were in 1983. At the end of it all after Gable has introduced and thanked the crew, the band take centre stage and bows as one and the encores are heralded.

The Choirboys had a long touring association with Rose Tattoo around 1983. Each probably saw the other as a kindred spirit or simply the concept of safety in numbers.

Did The Choirboys pick up any pointers from the association?

Gable: "We learnt how to drink!" (laughs).

Tebbutt: . . . and how to go on stage before them and not be afraid to be as loud as possible. We were influenced from the volume and the drinking side of it which I guess is pretty immature especially the drinking. But we never ever drank as much as they did, that's for sure."

Gable: "They had what the Stones had, that is they were more interested in rock n' roll than being great players. It was more the vibe. We were talking about the edge Midnight Oil have. Well, being a good musician won't teach you that edge, it's an attitude. Rose Tattoo had that attitude, AC/DC had that attitude . . . "

So could The Choirboys do as the Tatts did and make a transition from a Bad Boy image to one of social conscience?

Gable: "No, no, no, not really. We're socially conscious but we're not gonna make a big deal out of it. We're a rock n' roll band, we want to entertain people and we just want to talk about things that ordinary people experience. We don't want to do an album where it's all about social things. There's far more subtle things that need to be talked about."

Well then, are The Choirboys particularly class conscious?

Gable: "No . . . see that's the thing. You see an AC/DC concert and there's all these kids with long hair and checked shirts and that's OK and it's the same with Rose Tattoo. It appeals to one particular area and I'd like to see it a bit broader than that for us."

So you're not a straight working class band?

Gable: "No, look let's face it, we're not from a working class area, we're not from a working class family. I am, my old man was a miner but the rest of us aren't from working class environments, not at all, probably totally the opposite. We're from the North Shore. Hey, we're not supposed to be doing this kind of music but we *like* rock n' roll."

Mark you've always struck me as being something of an orator.

"No, I don't see myself as that. I don't want to go into politics. I don't want to become a public figure who has to talk about issues. I'm not that clever, I'm more interested in being an entertainer. I'm more interested in writing a song than getting up and talking about society. There is only so many things I'm interested in and there is only so many things I'd get up and yell about as well. I'm not going to get up and yell 'someone's got a problem' or 'some minority group has a problem', I don't understand a lot of the problems and I've got to be honest, a lot of the time I find it difficult to be interested in them because I don't. My interests lie in my writing songs, sometimes about those issues but not getting so involved in that I lose perspective on other things."

What comes first, attitude or musicianship?

Gable: "Attitude."

All the time?

Gable: "All the time. I'm the worst player in the world but I've got a great attitude."

Tebbutt: "Mark's playing, technically it sucks the big one but the vibe is right up there."

Gable: "You see good musicians all the time and they're boring. A guy that smashes up his amp now *that's* interesting. Don't you reckon? What would you rather see?

I'd rather see the original Who anyday.

Gable: "Exactly."

Tebbutt: "Now *there* was a band of mixed technique."

Is Gable comfortable as leader?

Gable: "Yeah."

Are you a ruthless leader?

"Yeah."

That's it?

"Yeah."

Have you always liked the spotlight?

Gable: "It's not so much that. My character fits the role and I'm prepared to take charge."

But you do enjoy the spotlight?

"Oh yeah. When I'm offstage I don't. When I'm onstage, when it comes to the situation where the band is involved, soundcheck or its recording, I like to have control over the situation. But you must allow for the fact that everybody contributes and you've got to allow people what they do they do best, you can't inhibit them."

It was quite obvious the amps in the "Run To Paradise" video weren't on.

Gable: "We didn't have leads in them. We couldn't afford them! They were just there for the look." (laughs).

Tebbutt: "We got every Marshall that was available in Sydney."

Gable: " . . . Jimmy Barnes' Marshalls, Rose Tattoo's Marshalls, our Marshalls. We knew someone was going to ask that."

As I was leaving Gable gripped my hand firmly, "You were the first writer to ever approach us. I remember things like that."

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A-Z OF STREE

Does one puff of marijuana turn you instantly into an addict? Is cocaine snorting restricted to one economic class? While most of those busted on pot charges seem to be young males from working class areas, is it true that grass usage cuts through age and social barriers? Is heroin more of a national nightmare than AIDS?

You'd certainly get that impression if you avidly followed our daily newspapers. The hysteria about drug usage is as intense as the time when newspapers in the '50s blamed rock and roll for everything from vandalism to decreased "morality" to bad breath.

Some of the hysteria in the late '80s come from the very people who smoked in the heady '60s. They now suffer from guilt pangs, or over-indulged and are now zealously determined to stamp out all and any kind of debate.

The purpose of this feature is not to deny drugs are harmful or illegal. Rather, we are trying to strip away the hysteria and misinformation surrounding these drugs, and presenting them in a hopefully more rational and objective light.

ADDICT: a term used by the dailies about anyone who uses drugs not prescribed by a doctor or publican. Is usually associated with such terms as "drop-outs" "long hairs" "weird" and "demonstrators".

The drug professionals use the term "dependence" and "problem use" when talking about someone who starts getting withdrawal pangs when a regular dosage is cut off. Heroin addiction figures in this country certainly are alarming. But those strung out on alcohol is infinitely more.

"THE AUSTRALASIAN": between 1872 and 1873, a mysterious "Dr Cannabis" discussed important subjects of the day. The good doctor turned out to be Marcus Clarke, who combined hashish with journalism and fiction-writing. Clarke also wrote an article called "Cannabis Indica" for *Colonial Monthly* (in February 1868) in which he recounted his experiences when taking the drug.

In 1845 there were suggestions that New South Wales had the best soil in the land to cultivate hemp. . . but that was to make rope. But because hemp was grown cheaper in India the idea was passed over. Between 1899 and 1930 marijuana plants were grown in NSW but without causing too much official wrath. In 1963 when the Department of Agriculture found a lot of plants growing in the Hunter Valley they destroyed them. It wasn't until 1969 that the plants were grown for commercial gain. (Until 1969 there are no records of cannabis in Victoria, Tasmania or Western Australia and only one in South Australia).

ACID: See LSD.

ALCOHOL: The producers of alcoholic drinks are suffering a down-turn. Where as the alcohol intake in this country virtually doubled between 1950-79 per capita, in the late '80s we find the sales of spirits and cloudy beers dipping while lager and wine consumption is still on the up.

Long term and short term damage to serious drinkers is, however at an all time high. 30% of all men admitted to hospitals are "problem drinkers".

The average bottle of spirits contains between 35 - 75% alcohol. For wine the figure is 10 - 12% and beer is 2.5 - 8 %. A major problem are those who package fruit juices and alcohol as a glamorous packaged for teenagers.

ADS: ads for nicotine are banned from Australian TV. The biggest threat are those ads which instill the feeling in the viewers that a bite of chocolate bar can "brighten up your day" or that a cup of coffee is essential after a hard day. Hence, they subconsciously pass the message that humans *need* stimulants of some kind.

AMANITA MUSCARIA: a spectacular magic mushroom with a red formica-type cap speckled with white warty spots. Is so highly toxic that it causes trembling in even the most experienced mushroom eaten. Often involves puking and drunken disjointedness prior to dreams of euphoria. High doses can lead to derangement. Used to be popular with Siberian tribesmen who, after eating a dose, would drink their own piss in order to re-ingest the precious active ingredient.

A good mushroom guide is essential as some mushrooms like the *virosa* (Destroying Angel) and *phalloides* (Death Cap) are killers. Old or slimy or diseased mushrooms are also dangerous. Beware of street dealers who sell herbicide, claiming them to be dried mushrooms. Mushroom poisoning is rare but potentially lethal.

AMPHETAMINE: turns the human machine from a Toyota Corolla to a Lamborghini then, on come-down to a three-wheeled jalopy. A powerful stimulator of the central nervous system, it gives the user mental/physical energy,

DRUGS

Michael Morris and Anita Winslow try to separate fact from fiction is the first of a two part series.

confidence and zip. It's easier to make than cocaine, is longer acting and doesn't result in numb gums and noseholes. Instead it encourages much grinding of teeth. Amphetamines can be drunk, sniffed or injected for effects lasting about six hours, the aftermath of which comes fatigue, moodiness and hunger.

The long-lived action makes it harder to control than coke. While most people do handle it, many do get enormously screwed up — paranoia, anxiety, disturbed sleep, malnourishment, even full blown psychotic episodes. Fatal overdoses are rare due to the drug's low toxicity.

Amphetamines are triggered by the chemicals in the human body. They were first marketed in the '20s as an aid for asthma sufferers. During World War II, tabs were dropped by the millions to keep the soldiers wakeful and ferocious. Through the '50s, doctors prescribed them amiably for a variety of complaints, from seasicknes to impotence. In the '60s, popsters mixed it with barbiturate and called it Purple Hearts, which the mods swallowed by the truckloads. "Speed" pills of dubious quality are still available on the street but most common is the heavily adulterated while crystalline sulphates which sell for $60 a gram to $30 for a quarter of a gram.

AMYL NITRATE: once considered something to help in extended lovemaking, it is now accused of triggering cancer, strokes, amnesia and even AIDS. Goes under the street name of poppers and snappers, from its original format: a small capsule enclosed by cotton wool which was crushed with a pop between thumb and forefinger.

Was generally used in the late 19th century to treat angina. In the '50s it was popular in showbiz circles although amyl reached its height of popularity when gay males discovered in the '60s that it relaxed anal museles. Generally sold under the counter in sex boutiques and gay clubs 'n' leather shops these days.

ANGEL DUST: the informal name for *phencyclidine*, a combination of stimulant, depressant and hallucinogen that is most commonly used to tranquilise elephants. Effects of humans range (depending on dose, or course) from euphoric unworldiness to erratic, bizarre and sometimes very violent behaviour.

Big in the US (where its street name is Hog) but uncommon in Australia.

BARBITURATES: generally regarded by the drug connoisseur as the drug which gives all other drugs a bad name. Its slang name — idiot pills or gorilla pills — is apt, as it induces chaotic and furious behaviour. Can be addictive, and severe withdrawal symptons can lead to convulsions and hallucinations. The other chief hazard falls upon injectors who, because of the drug's high toxity, can lose an arm or leg if their aim is off.

Was very popular in the '60s when the family doctor used to hand them out to help sleep. But by the '70s, the medicine men had second thoughts about it. It caused deaths (in Britain, between 1959 and 1974, more than 27,000 died as a result of barbiturates consumption) so they switched to the new benzodiazepines like Valium and Librium.

Out in the street, though, users had started to combine barbs with booze for a dangerous kapow! effect. They'd also realised it could aid the climb-down from a speed trip. In the late '80s, barbs are acknowledge as being dangerous.

BENZODIAZEPINES: Biggest selling prescription drug in the world, dating back to the '60s with the lauch of Librium and Valium. Virtually every major drug company in the world has tapped the market. Can make you zonko without the aggression of barbs. Mixed with drink the experience is enhanced; so too is the liklihood of an OD. The drug is addictive. Many a smackhead or boozer who's used benzos when going through cold turkey has found himself/herself getting hooked on to it.

BUTYL NITRATE: the substance in American poppers. In Australia, it's amlyn. Occasionally found in surfing circles.

CAFFEINE: found in tea, coffee, most soft drinks, chocolate bars and cocoa. It affects the central nervous system, stimulates the urine flow and aids digestion by getting the stomach to turn over. We Australians consume a lot of coffee and tea. . . but not as much as the inhabitants of Qatar in the Arabian Gulf who consume eight cups of tea a day. . . about 665 mg of caffeine.

CANNABIS: the ancient Greeks used to drink the juice of cannabis seeds to cure after-dinner flatulence. The Chinese used it on people who suffered fever and period pains. Indian and Arabic soldiers smoked it in large quantities before setting off on battle, as their "version" of Dutch courage.

According to Professor Frank Crowley's *A Citizen's Guide To Marihuana In Australia*, smoking dope is the third recreational drug in this country after alcohol and tobacco, which is why there's a strong lobby to try and get it legalised. Pot's always been around, but had a surge during the Sunbury/hippy heyday of the early '70s when a study found that the rate of grass smoking in New South Wales in the 15-19 age group jumped from 7.5% to 15.3%. Ten years ago, a conservative estimate suggested that there were 400,000 regular marijuana users in Australia.

In the '70s, too, when Australians travelled the Hippy Trail to such exotic locations as Morocco, Kathmandhu and Lebanon they became acquainted with a greater diversity of grass. The Lebanese stock, once the most popular, has declined in quality to be replaced by Moroccan ("Rocky") with occasional flurries of Nepalese balls and crumbly Kashmir. Given that a large amount of smokers view a good smoke as one that pins them to the floor ("slack-jaw", "head full of zombie" as Men At Work summed it up so picturesquely) a lot of dealers now cut their stock with opium and heroin.

The connoisseurs wait for stock from Thailand (three times a year) and the sweet Jamaican. The South African is stronger and sometimes laced with *datura* (Jimson Weed) which has quite a strong effect. While too much smoking can make you boring and vague, there is no scientific evidence that justifies cannabis' illegal status in this country.

CHASING THE DRAGON: heroin heated on a tin foil turns black and wriggles like a snake or dragon, while giving off an intoxicating plume that is chased by a snorting devise like a pen tube.

CHINA WHITE: street term for *alpha methul fentanyl* which is 100 times more potent than heroin. Used in the trendiest circles of the Beautiful People scene, but generally uncommon in this country.

COCAINE: for long an exclusively middle class drug that found favour in showbiz/nightclubber/hairdresser/fashion circles, newspaper reports in the last three years scream that the drug is now prevalent among working class kids too. But with a price tag of $200 a gram (a quarter of a gram roughly yields between five to seven lines) cocaine in Australia remains a bourgeois past-time.

It is not the case in the US where the price is low, because of bountiful supplies from South America, hence, because of the enormous profits to be made from such an over-priced short acting stimulant, certain South American governments have been brought down and the most violent gang warfare has broken out in South America and key distribution points like Miami.

Snow, or 'the lady' is popular among people who do creative jobs — basically, coke-users will tell you there is no better substance for surmounting a demanding piece of work requiring high inspiration. But it's the quickness of the experience which causes such a turbulent change of personality in users, causing them to be a lot more wired and paranoid.

Freebase is a method invented by American traffickers in the early '70s to test the purity of their purchase. Through a four-or-five-step process, the pure hydrochloride salts are divorced from the cutting agents by means of a strong solvent. But while this will remove sugar cuts, it won't eliminate other salts such as the synthetic 'caines.

CUTS: the more hands a substance passes through, the more it's going to be cut (diluted). It's hard to know just how pure the stuff is going around the streets in Australia is, as the police and government chemists tend to think that such information is a vital state secret.

But cocaine is between 40-70% pure, cut with glucose, sulphate, ephedrine and synthetic local aesthetics. (In general, American street coke is three times more diluted than the stuff available here and in Britain).

Heroin is generally cut with other opium products but also with sugars, vitamin C powders, brick dust, Ajax, Bon Ami etc. Purity is about 55%. Cannabis herb and resin tend to be as offered but are sometimes laced with opium. Burn merchants might entirely fabricate a deal by offering a herb such as mint with hemp seeds, or chewing gum, or Oxo cubes and shoe polish as anersatz resin. Of the hallucinogens, LSD now seems to be remarkably pure although Angel Dust, Ecstasy, Mescaline etc are just likely to be an LSD base in combination with stimulants and/or sedatives.

DESIGNER DRUGS: a supposedly new phenomenon whereby backstreet chemists make small changes to the molecular structure of controlled drugs, thus rendering the end result legal. However, such examples as China White and Ecstasy (see below) do not pass through the legal net here.

DEALERS: are quite a different breed from "traffickers" who tend to be well respected people in society with powerful and influential friends, who can stay out of sight but use their contacts to ensure that their "trails" are left open. In Australia we're currently having our eyes opened to just how high such contacts go.

In Asia, though, it's been common knowledge for years that ministers and princes have been increasing their private bank balances to the tune of thousands of millions of dollars. Nepal for instance is one place where the aristocrats have been implied time and time again. In 1984, several couriers arrested in Europe confessed close links to the Royal family. In March, '86, an Interpol team started to move against a number of highly placed Nepalese whose names were found in the contact books of two couriers who died accidentally in their Bangkok hotel room. In the first house they raided (an aide of the Royal family) they found $2 million in Nepali currency, $4 million in gold and $60,000 in US cash. By the time they moved to the other houses, the avenues had been mysteriously and firmly closed to them.

As for dealers, well, Steppenwolf summed up the community attitude when they sang "Goddamn the pusher man". Unlike the traffickers, dealers are hooked themselves. They spend their lives waiting for the telephone to ring or the doorbell to chime. Because of their peculiar outlaw position they are vulnerable to attack, from both above and below. Contrary to what the career guides would indicate, a dealer doesn't become more powerful as his scale of operations grows . . . only more vulnerable.

ECSTASY: known just as well by its slang name Adam (or simply 'X') it is now the IN drug. It costs between $35-$50 a tablet, but its users will tell you it enhances colours and sounds, triggers off hallucinations and heightens sexual arousal and sensations. (All this, without making the beds and doing the lawn too?) Because 'X' is a relatively new drug, side-effects or dangers are still unknown.

FLY AGARIC: popular name for the *Amanita Muscaria* magic mushroom — the red capped and warty variety.

A-Z OF STREET DRUGS

FLUSHES: one of the most frightening and severe symptoms of cold turkey. Heroin produces the worst withdrawal symptoms including nausea, vomiting, chills, sweating, diarrhoea, breathing difficulties and muscle pains. They last for three days before subsiding.

GOLDEN TRIANGLE: the poppyfield area in Burma, Thailand and Cambodia from where much of Australian heroin supplies come from. Back when Britain ruled these areas, she greedily encouraged the opium trade. Since then it was the remnants of the Chinese Nationalist Army (who fled here after being thrown out by the Communists) who profitably developed the Triangle as a top heroin producer. Originally they supplied to neighbouring Malaysia, Singapore, Indonesia, Philippines, etc. Originally tolerated as part of a lifestyle, when youth addiction became a major problem, these governments cracked down most severely. They brought in the death penalty for carriers and sellers, refusing rightly to make a distinction between the Asian professional courier or the old gullible white tourist chasing a quick buck. Once the Asian governments made it hot for them, the Big H producers turned to far-off Australia and New Zealand.

The Golden Crescent — the poppy growing region of Southwest Asia where Afghanistan, Pakistan and Iran meet — supplies Europe. A lot of middle class Iranians fleeing from the Ayotollah opened up the European routes.

HALLUCINATIONS: a source of song titles far more than the radio could censor, hallucinations (best known as "blow your mind") are caused not only by LSD and magic mushroom but coke and speed overload and during withdrawal from a severe alcohol/barbiturate habit.

HEROIN: considered by modern day society as one of the most evil things created, who'd believe it was once promoted by doctors as a cure for morphine addiction. Made by boiling equal amounts of morphine with *acetic anhydride*, a colourless liquid used for manufacturing celluloid film, most of Oz's supplies come from Southeast Asia.

It's ironic that the anti-drug lobby has always claimed that pot smoking leads to heroin addiction . . . because in Australia, it was after authorities tried to stamp out the grass trade and cut supplies, that potheads turned to heroin. It started after the disappearance and alleged murder of an anti-drug campaigner in Griffith (NSW) who'd been leading a campaign directed at local farmers growing marijuana for the Sydney market.

The subsequent publicity and public outcry led the police to start clamping down . . . to a more unhealthy reaction. In his 1980 book *Drug Traffic: Narcotics And Organised Crime in Australia* Alfred McCoy stated:

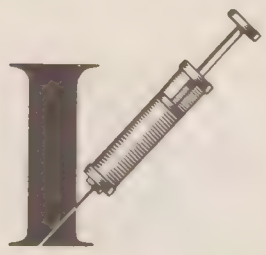
"The impact of these massive cannabis seizures was soon felt. Between mid-1977 and late 1978 Sydney prices for imported Thai or Lebanese hashish more than doubled, while the retail bulk price for leaf marijuana went up more than 500 per cent . . . By early 1979 marijuana quality had deteriorated so badly that dealers were treating the leaves with powerful chemicals to give them kick . . . The more ethical among the cannabis dealers, who had regarded marijuana smoking as a 'liberating' experience, withdrew from the trade and left the market to those with fewer scruples . . .

"Ironically, then, the effect of the 1977-78 anti-drug campaign was to increase the gravity of drug taking and criminalise drug dealing. As marijuana supplies dwindled and heroin increased in availability, the Sydney drug scene shifted from recreational marijuana use to heroin addiction."

Heroin, a derivative of opium, was invented in Germany in 1874. The word comes from *heroisch* which means heroic or powerful. It was initially popular as a cough suppressant. During the 18th and 19th century, Britain was the world's biggest opium trafficker, foisting thousands of tons on the Chinese by force of arms and creating an addict population reputed to be 15 million strong.

Always available around jazz clubs in the '50s, it became a major problem in Australia in the late '70s and through the '80s. The current street price is about $200 a gram.

HOMOSEXUALITY: as absurd as it sounds, it was once widely thought that smoking dope led to gay tendencies. In America particularly, various organisations used scare-tactics to "guide" people away from such banned activities by lumping them together. Two studies released by the American Army in 1945 and 1946 solemnly declared that drugs did indeed "cause" homosexuality. If any of the scientists involved realised that pot merely loosened inhibitions and surfaced any tendencies already there, they did not say so.

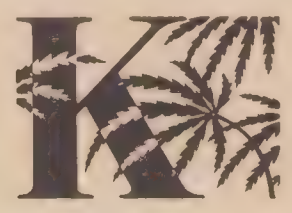


IDIOT PILLS: street name for barbiturates.

INDIA: while cannabis is recorded in China as far back as 2737 B.C., it's taken a deeper root in India where it was introduced in the Middle Ages. The Indians today use three preparations — *bhang* from the tops of plants and similar to marijuana, *ganja* which also comes from the same area of the plant but far more potent, and *charas* which is a preparation from resin similar to hashish. High caste Indians who were not allowed to touch alcohol go to town on *bhang* while the lower castes indulge in it with the same relish and regularity that the Australian working person does with beer.

JUNK: slang for heroin. Derived from the name of the flat bottomed vessel in which opium and then heoin was transported.

'J': at one point in the late '60s, rock stars with the name beginning with 'J' were considered to be prime candidates for death through overindulgence. Brian Jones, Janis Joplin, Jimi Hendrix, Jim Morrison, all died within a two year span between July 3 1969 and July 3 1971. It was a great theory, except Jones died from an asthma attack in his swimming pool and Hendrix from mixing champagne and sleeping tablets. ('J' is also slang for "joint").

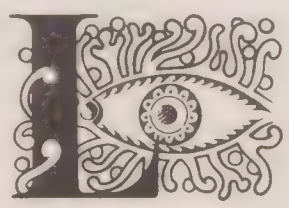


KILO (2.2 lbs): a traditional way of measuring out cannabis.

KIF OR KIEF: an Arabian word meaning tranquility and applied to cannabis. Old Morocco saying goes: "a little bit of kif warms, a lot burns", alluding to creative stimulation by the drug.

KHAT: a tree-like shrub from East Africa whose leaves and soft stems produce a kick similar to amphetamines but less frantic. Shown up in Melbourne and Sydney, consumed mostly by African nationals.

KYBER PASS: the fierce tribes in the region were for long the biggest suppliers of heroin in the world. Pakistan has tried to close off the area to stem the drug trade but found it impossible, because the tribes rule in a wanton manner that resembles the old US Wild West. A single chieftain can raise an army of thousands in a day. On November 27, 1982, 250 of these tribal chiefs drew up an agreement whereby no more heroin would be made and those disobeying would be fined $40,000 and his house burned. Two days later, a fierce gun battle erupted between some of the rebels whose entire livelihood depended upon heroin making.



LIQUID COSH: pop name for *Largactil* a powerful tranquiliser used to "control" disruptive jail inmates and those in mental institutions.

LAUDANUM: in Renaissance times, the rage in European high society was this mixture of refined opium and alcohol.

LIBERTY CAPS: elegant creamy coloured mushroom which bestows the most sublime hallucinogenic experience lasting three or four hours. Less imposing than LSD although bad trips do occur. Dose varies from ten to 30 mushrooms.

LSD: best remembered in the flower power days of 1966/67 in San Francisco "turned on" and saw Nirvana, or God (whichever came first). Those who advocate it say it strips away their ego and gives them an insight to their selves. But it is a very powerful drug and has a concussive effect on the psyche, which unbalanced individuals will have to be very wary of. Flashbacks can occur years later, most unexpected, when one is doing something "dangerous" like driving or climbing a mountain . . .

Of all the drugs, LSD's chemical properties is considered the most dangerous. In the '60s authorities linked it with blindness, mutant births and mass insanity; while this is an exaggeration, people on trips have taken an axe to strangers, or leaped off buildings or burned their eyes out by staring at the sun. LSD was developed in the '40s when Swiss chemist Dr. Albert Hoffman stumbled on the compound while working on a fungus that grew in rye and which in medieval times caused outbreaks of convulsions, hallucinations and gangrene — a syndrome known as St. Anthony's Fire.

Hoffman took the first LSD trip. His company Sandoz (later immortalised in Eric Burdon's song "Girl From Sandoz") dished out hundreds and thousands of doses to teaching hospitals and psychotherapists through the US and Europe, where it showed up promisingly in curing young alcoholics. Once again LSD was popular in showbiz circles. Cary Grant was a quiet but avid tripper; the Beatles and the rest of the British superstars also experimented madly. But it was only when Havard professor Timothy Leary started hailing LSD as the new religion that the authorities started to crack down.

By the mid-70s, LSD making plants were being destroyed and the drug passed from favour. The principles of punk preferred other kinds of stimulants, and it wasn't until the mid-80s, with the coming of the Second Paisley Underground that the drug took effect again. In Australia it's become more popular than ever, selling at about $35 a tab.

MESCALINE: a white crystalline powder obtained from the hallucinogenic peyote cactus. Aldous Huxley described its soul cleansing features in his 1954 opus *Doors Of Perception* (from which of course the LA band derived its name). Other fans were Timothy Leary and author Carlos Casaneda among others.

MORPHINE: a pain killer ten times more potent than opium, from which it is derived. Available legally, shows up on the street not long after a chemist or hospital break-in, although reports have it that supplies are also smuggled in from the world's largest legal producer, India.

MUNCHIES: a craving for food experienced by pot smokers, rather like that of pregnant women, with a particular tendency for sweet foods. Tests have not proven if this is caused by hunger, or an increased interest in food. The cravings come after the psychotropic effects of smoking have passed, and some people report a lust for milkshakes, chocolates and spicy foods. Controlled tests show that only have those tested get the munchies after a smoke.

METHADONE: handed out by drug clinics as a substitute for heroin or other street-obtained opiates. It is itself addictive and harder to shake than smack. Invented by German scientists in W.W.II when they were short of morphine. Their name for it was Doloiphine, after (A)*dolph* Hitler.

METHAQUALINE: a barb-type downer known as The Love Drug, the most consumed by brand leader Quaalude. In the mid-60s it was available in Australia and Swinging London in Mandrax, now deleted. Also deleted, but not quite gone, is Durophet M, which combines speed and methaqualone. Originally invented in India in the early '40s to combat malaria.

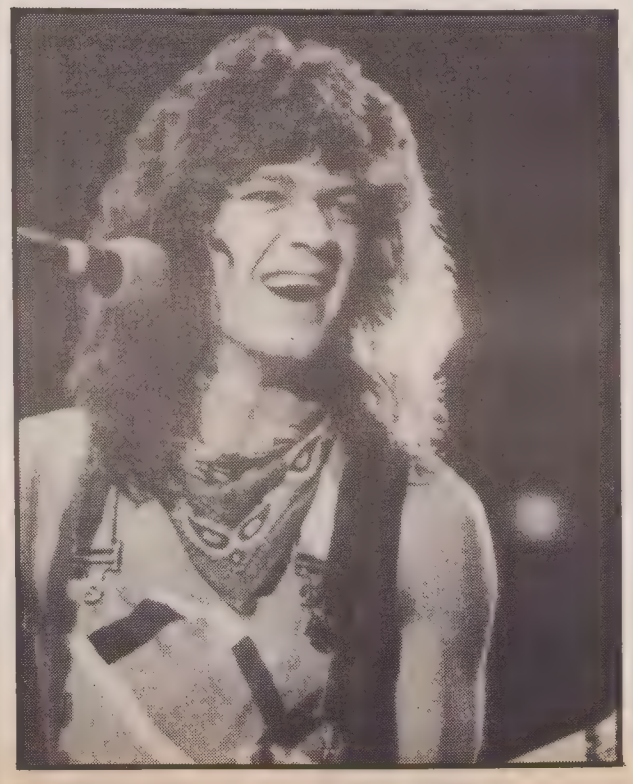
• **Continued next week.**

PREVIEW exclusive

Ready, Eddie, go!

VAN HALEN
OU812
(WEA)

Never mind about God being an astronaut, the question one is inclined to ask after listening to an album like *OU812* is "Does he play guitar with mega-platinum Van Halen, wear jeans two sizes too small for him and marry an actress called Valerie who looked just like him?"



Now that's taking things too far, of course, but *OU812* finds Eddie winging out on the furtherest edge of a personal fantasy, in which he seems to have cast himself as a guitar totin' Lone Ranger, riding out the vanguard of Guitar heroes, showing an indecent combination of taste and intelligence.

You've just go to listen to the way he throws himself into his role on "AFU (Naturally Wired)" to know that he stands alone. There are the pretenders, of course, but on this one, Edward relegates them firmly back in their place.

What's more, *OU812* also re-defines Van Halen as a tough rocking band. The title is a corny pun of course, a leery grin that we thought Dave Lee Roth had taken with him. But here's Sammy Hagar, all clean American boy, wallowing through some of his adolescent fantasies on "Sucker In A Three Piece":

She's so fine, how about nine on a ten scale.
With long legs straight on up to her lunch pail.
Sweet little wishbone, oh yeah, don't wanna break her in half.

Break her in half, Sammy? Well, I did say fantasise! In any case Van Halen always did have their tongues firmly in cheek, ready to be grinning cartoon figures in the all American boy world.

The familiar Van Halen trademarks are all here, rocking along merrily on "Source of Infection" and "Mine All Mine", as well as showing off their more mellowed style on "Feel So Good" and a piece of lilting Dire Straits retread called "Finish What Ya Started". Sammy Hagar seems to fill in all the spaces better than he did on *5150,* proving himself to be an adept singer. There are a lot of surprises here for fans, both in some of the directions, and also in how h-e-a-v-y Van Halen can sometimes sound. Just check out "Black And Blue" for proof!

Unpredictability is the name of this game. When Peter Gabriel left Genesis, everyone tipped mass success for the singer and for the band to die. When Split Enz broke up, Tim Finn was the one everybody expected great things from while Neil was pushed to the background. When Dave Lee Roth and Van Halen parted ways, the poop was that Roth had the drive, flamboyance and excitement, and the other guys musically fine but anonymous. *5150* went on to sell five million worldwide, and there's no reason why *OU812* shouldn't follow that success.

— SIMON MAYNARD

• *"OU812" is released to Australian shops next week*

The Who
Who's Better, Who's Best
(Polygram)

It's funny how these things happen. Last week, after years of promises, I finally bought myself The Who compilation, *Meaty, Beaty Big And Bouncy.* Then a few days later, *Who's Better, Who's Best* appears for review at the Juke offices. The contents, spirit and end result are almost identical. On the 'new' record you get all of *M.B.B.&B,* less three tracks: ("A Legal Matter", "The Seeker", and "Boris The Spider".) What we are left with is *monumental:* the A-sides of the first ten Who hits. Has any rock band started so strongly and continued on that high level for so long? *(That's a rhetorical question, like the album title).*

There's nothing cute or quaint about this music, although much of it is over 20 years old. The magic of The Who is twofold. Firstly the band function as a solid and totally self contained entity. Secondly, almost as a contradiction, the four personalities shine through the group structure as individuals of almost equal musical status. If that sounds a bit contrived, listen to the record.

With the essential Who covered, what else do we get? Three songs from *Tommy* which, like "My Generation", are suffering a little from too many spins over the years; a modified compilation version of "Won't Get Fooled Again" (3:37 !!!) which captures only some of the tension of the eight and a half minute version; "Who Are You" (full version), "Squeeze Box", "Join Together", and the stirring "You Better, You Bet" which sounds ten times stronger than it did on the radio.

I know this is a compilation and that most of it was around before many of us were born, but if there's anything released in 1988 that's *half* as good as this it will be hailed as album of the year. Gush, gush, gush, gush . . .

— STEPHEN ANDREW

ERIC BOGLE
Something Of Value
(Larrikin)

Although the local folk music industry has witnessed more cold shoulders than a voyeur at a nudist colony in the North Pole, it continues to bubble blissfully in the trenches. In Eric Bogle, it boasts a front-line soldier, who battles for the cause of fireside yarns and Sunday afternoon reflections with the armoury of unrushed, technically-untarnished acoustic guitars and the friendly gruff of Bogle's Anglo-Aussie vocals. To be sure, if John Williamson is the head-line writer for the local folk music journal, Bogle is the specialist columnist, delving into side-issues without taking sides.

Something Of Value, his latest, lives up to its title and throws in a couple of absolute classics to boot. Rosie, is both typical and refreshing folk music-a fireside narrative as uncomplicated as the Australian outback yet just as lyrically enthralling. It contrasts sharply with the dessicated humour of "Harry's Wife" where Bogle's guitar scuttles about like a frisky goanna after drinking the dregs of a Foster's can.

Yet, in the main, Bogle is in a serious, must-get-the-point-across mood on *Value.* "Katie and the Dreamtime Land" is an idyllic wander through mind-fields of pretty lyrical flowers whilst "Going Back To Dublin", with its drunken nostalgic atmosphere, could well make it as Telecom's next soundtrack for its series of long-distance commercials, for once allowing it to give back "something of value".

— ROBERT VELLA

ORIGINAL SOUNDTRACK
Tour Of Duty
(CBS)

Along with *Good Morning Vietnam,* 1967/8 seems to be in vogue again through soundtracks. This was a particularly healthy time for rock with some utter classics from the Small Faces ("Itchicoo Park") Jimi Hendrix ("All Along The Watchtower") Procol Harum ("A Whiter Shade Of Pale") The Animals ("We Gotta Get Out Of This Place") Donovan ("Hurdy Gurdy Man") as well as period pieces by Janis Joplin, Santana, Blood Sweat & Tears, The Supremes, Them, The Byrds and The Zombies.

Most poignant of course is Edwin Starr's "War", which enjoyed a revival as a club hit here some time back. It's also interesting to note that there are some classic black tracks which saw soul take on edges of acid-rock — The Temptations' "Ball Of Confusion", Marvin Gaye's "What's Going On", Sly & The Family Stone's "I Want To Take You Higher" . . . all big hits in America and Europe but totally ignored here by Australia's whiter-than-white AM radio of the time.

— SIMON MAYNARD

SINGLES

EDITED BY MARK SMARRELLI

THE DUBROVNIKS
Fireball Of Love (Citadel)
Awesome! But then what would one expect from four of Australia's history-making waifs. Collectively, James Baker, The Raj (Roddy) Radalj, Peter Simpson and Boris Sujdovic, share the past of Hoodoo Gurus, Scientists, Johnnys and Spectres Revenge. They have teamed up to bring us this Rob Younger produced thumper. Originally known as The Adorable Ones, but after a Brisbane band of the same name owned the rights, they adopted the Yugoslavian Dubrovniks. The a-side pumps in all the right places while the 1' 40" b-side 'If I Had A Gun' sounds like early Johnnys doing the Scientists or something — funny 'bout that! Still, I love it.

VOICE OF THE BEEHIVE
I Walk The Earth (PolyGram)
I suppose it could have been said before but VOTB have the sound that also makes The Bangles a favorite, lots of jangly guitars. Melodies and the full production treatment gives this a solid, colorful appeal. The kind of stuff that should dominate the commercial charts, but like their previous single, it could be overlooked.

THE SWING CLUB
Let's Say Goodbye (Swing)
Another lightweight guitar pop tune, this time from a four-piece Melbourne pub band. Two females provide the bright-eyed vocals. The b-side tends to hold back a little, nevertheless a fair debut effort. Engineered by Bill Tulloch, one time member of defunct Empire States.

ROD STEWART
Lost In You (WEA)
Well it took this ageing sex bomb a while to come out with a new record, and this is it, taken from his forthcoming 'Out Of Order' album. Another big production sound that commercial radio loves. The standout line "I'm gonna make love to you like 15 men!" Dear oh dear!

STEPHEN CUMMINGS
My Willingness (Rampant)
Love the voice, love the album this single is lifted from and love the man's humility. a slick, pop, female backed number co-written by Andrew Pendelbury. The same team feature on the atmospheric, percussive b-side.

NINA SIMONE
My Baby Just Cares For Me (PolyGram)
This was a hit for Simone in the 60s and more recently in the UK after its re-release. A be-bop jazz, piano based song. A stark, distinct, synthetic-free 'cabaret' feel. Simone's hearty vocals makes this a true pleasure.

LOU
Rookies Revenge (Liberation)
The programmed hip-hop background is the same as a few other records of this type that are out at the moment, I'm sure I've heard this beat before. Apart from the female vocals, there's nothing distinctive about this one at all. As if the a-side isn't enough, the b-side has the instrumental version.

SEA STORIES
Secret World (Rampant)
From a Melbourne band that can be ever so serious, this 4 track 12" has a little more spark than their live shows. Honisett's vocals are rather nasal and lyrics tend to ramble ('Heart Of Steel') and songs too long. Having Penny Hewson on vocals ('So Much More') was a good idea. A soft, quiet, mellow release, nothing that offends here. It wouldn't hurt to lighten up a little.

THE CHANTOOZIES
Wanna Be Up (Mushroom)
As far as music-by-the-beautiful-people is concerned, it's up, it's commercial pop and it's lightweight. Can see this one being a dance floor/video favorite, though. Ally takes on the lead vocals on this original. The b-side on the other hand has the frail sounding Eve on a rather non-eventful piece.

11.59
You Say It's Love (11:59)
A keyboard polished six piece from Taylors Lakes, Vic. And I doubt very much that 11:59 will put this place on the rock map. Female vocals lack passion and the same goes for the male vocals on the b-side 'Feelings'. OK, they can play their instruments and you can feel them trying but this one just left me cold. Lyrics desperately lack depth.

EDDY GRANT
Gimme Hope Jo'Anna (EMI)
Naturally, African rhythms dominate Eddy Grant's latest release on this anti-apartheid plea. Grant blends this vital message with a bright, agile, emotive treatment. Musically, and more importantly — ethically, this one shouldn't be ignored.

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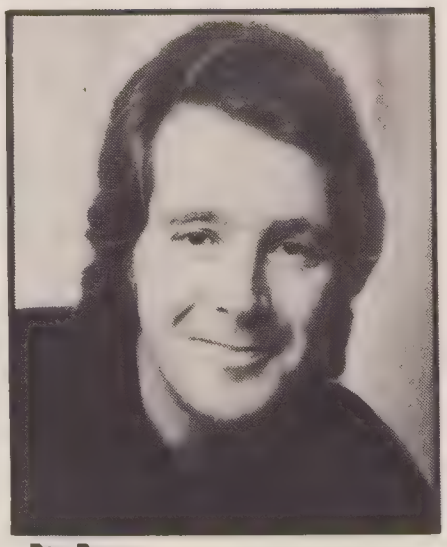
From the dusty vaults . . .

VARIOUS ARTISTS
The Festival File Vols 1-10
(Festival)

With Australian music enjoying more respect than it ever has with its local audience, a distinct trend is for punters to rummage through second hand record shops to see where the music came from. In the last 15 years, a lot of the R&B stuff from the mid-60s has been unearthed, more as a "equivalent" of the raucous sounds of late '70s punk. This collection opens the door to the early '60s.

The ten-volumed set (more compilations are already being prepared) is as much a credit to Festival Records' involvement in Australian pop as it is to Glenn Baker's tireless taste for trivia and trash, and belief in the diamonds in early rock's dust. It's Baker who put together these compilations — in other words, the collections are as definitive as they'll be, will include hard to find gems, and come with delightful liner notes that put the passing observer into the picture.

Mind you, there's not a great deal to recommend in early Australian pop. Most of it is pasty, copyist and unconvincing; and it's only occassionally you'll stumble across someone



• **Ray Brown**

with real flair and talent, usually of course overlooked. In those days, the rock and roll industry was controlled by old fat men chomping on cigars who didn't particularly like the music. If that wasn't bad enough, the music was filtered through TV and radio by more old guys who ran clean family shows. Anything that hinted at crude or lewd, (heavens! a hip shivel! was out!)

Hence, most of the real rock and rollers were left out on the cold. One of the gems of this collection is the compilation from Perth rocker **Ray Hoff and The Offbeats** and **Ray Brown and The Whispers.** Hoff was too uncomprising to be accepted, hence his record is an example of how raucous Oz R&B could get in its early days. Brown and The Whispers were one of the biggest beat and teen sensations (alongside The Easybeats and Normie Rowe), and while there are some embarrassing covers, stuff like "Ain't It Strange", "Pride" and "Go To Him" remain some of the most authentic and exciting pieces of rock and roll from that era.

The rest though is strictly for collectors only. A lot of them were would-be rockers who were really wimps but played tough **(Warren Williams, Marty Rhone, Digby Richards),** some had real writing talent **(Rob E.G),** some were real gone teen kids **(Noeleen Batley** as as virginal and coy as Tiffany is today, ditto for **Johnny Young)** who were lapped up by TV.

• **Robie Porter**

The **De Kroo Brothers** were lame equivalents of The Everly Brothers and basically disposable. **Ross D. Wylie** had a sunny personality but very little else, and scoring the compere's job of the Saturday morning TV pop show *Uptight/Happening '70* gave him a run of hits like "Funny Man" and "Here Comes The Star" — which unfortunately dried up when the TV show got the boot.

— ROBBIE COATES

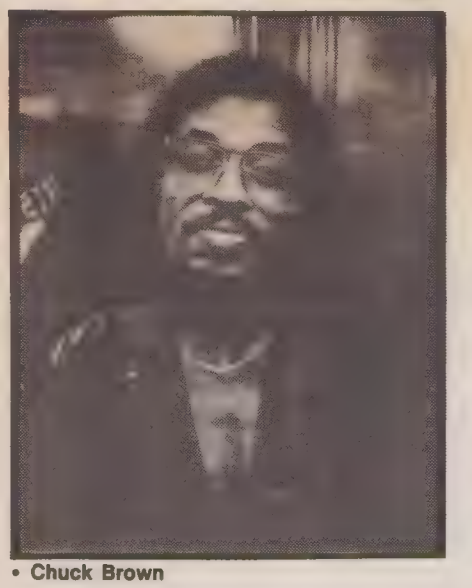
VARIOUS ARTISTS
The Rhythm Kingdom
(Possum)

Ever since the Sydney-based Possum Records started to distribute London's hip Rhythm label, the club doers no longer need to scrounge about in import shops to find the hottest dance sounds around.

This compilation is a great introduction. There's the body music of Gwen McRae's wonderful "Funky Sensation" as well as weigh-ins from Chuck Brown and Taffy, yet some of the tracks go far beyond the usual club fate but try out cultural experimentations. Take Sugar Ray Dinke's "Cabrini Green" where asymmetrical percussion collides with garish HM guitar.

Other tracks are by Three Wize Men, Renegade Soundwave, King Sun & D Moet, The Beatmasters and Denise Moto. Essential living for the sharpest sounds in rock today.

— BRIAN JONES



• **Chuck Brown**

NANCI GRIFFITH
Little Love Affairs
(WEA)

Following the sensitive and solitary sunset trail of '86s *Lone Star State Of Mind,* Griffith again pours sweet and sad dream music from her heart. Riding gently between love's-done-'gone-'an-left-me Country (say Willie Nelson's *Phases And Stages)* and flawed-romance Folk (say the McGarrigles' *Heart Like Wheel)* she delivers a set of live'n'learn songs that are refreshing, intoxicating, nostalgic and quite simply beautiful.

The songs are reflections of her/our imperfect past, half remembered tales of regret, of first love, and adolescent awkwardness. *"I knew love/When it still meant forever/When a feeling shared didn't always have to hurt".* Yet through "I Knew Love" and "I Would Change My Life" reflect country's determined sense to survive whatever the odds.

— LEN BROWN

CHICO DE BARGE
Kiss Seriously
(PolyGram)

Good to see Chico De Barge still keeping his toes to the grind-stone, working up a sweaty boogie beat that is more marketable than hot pies at the footy. Indeed, his latest album may be tagged *'Kiss Seriously',* but there is more hip action than lip action here. All very uppetty and finger-clicking good, if somewhat flimsy insoul value, considering it derives from the Motown stable.

Rhythms of the night are quickly evident as the album's first three tracks, the snappy, mega-amplified 'I've Been Watching You', the Prince-like, staggered beat of 'Don't Move So Fast' and the over-percussed, romantic funk of 'Will You Be Mine' hit the airways. As far as dance music goes, this is at the imaginative and energetic end of the spectrum.

When it comes to ballads Chico is not so much on a roll. 'Love Addiction' is more a groan and moan attempt at musical body language than a sweetly structured, melodic beast whilst 'One Track Heart' has a more passionate lyrical purpose, but still comes out sounding cool and clinical thanks to De Barge's lack of vocal theatrics.

Indeed these tracks emphasise how De Barge can be such fun at the disco, but definitely no value taking home for a quiet listening session afterwards.

— ROBERT VELLA

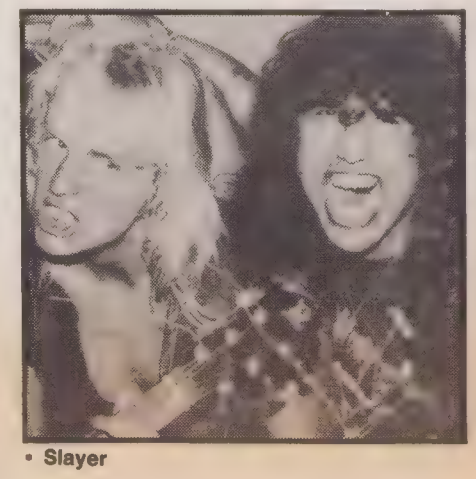
SLAYER
Live Undead (Restless/Metal Blade import)
CANDLEMASS
Night Fall (Restless/Metal Blade import)
TSOL
Hit And Run (Enigma import)

There have been murmurs for sometime that speed trials, as a metallic form, are gasping for breath. And the rumours appear to hold at least a measure of truth, despite the fact that many observers are only now poking curious fingers at the thrash movement. Megadeth's most recent work is closer to Iron Maiden's grand vision for metal, though way short of their mark.

But Slayer obviously didn't receive any communique on the matter. Supremely dumb, neo-nazi lyrics and questionable intent aside; as a metal entity, Slayer are damn near impossible to ignore. To many, they are the new age Sabbath; metal's highly desirable extremity and as *Live Undead* ably displays hell hath no fury quite like Slayer.

Of greater significance is that there's an audience before them — as bloodthirsty as the four on stage — and presumably, large stacks of over zealous amplification and Slayer still sound . . . well . . . *crafted.* Did I use the term "crafted" to describe Slayer? I came to praise Slayer not bury them!

While Great White and Kingdom Come, most notably, are part of the Zeppelin renaissance, Speed metal is, at least in some quarters, still looking to English punk and American hardcore for handouts of savagery and ferocity. Sweden's Candlemass want none of it. Their huge doom-laden sound can be traced back to early Judas Priest and particularly Sabbath, when the ambience between the riffs



• **Slayer**

was as integral as the riffs themselves. For a second release this is a staggeringly mature body of work.

Real heavy metal with the word "heavy" in bold italics and also some of the most chilling metal since the title track from Sabbath's debut. Check metal mags, *Metal Forces, Metal Hammer* and *Kerrang* for further superlatives.

TSOL are smart. They knew L.A. punk was nowheresville and jumped ship. *Hit And Run is a generous mix of Aerosmith sass, prime time Stones R and B raunch and AC/DC gutbucket riffing all conducted by a vocalist who is a ringer for Alice Cooper. In short, this kicks.* Get the picture?

Murray Engleheart

WIN A WHO ALBUM 'N' VIDEO PACK

To celebrate the 25th anniversary of The Who, PolyGram Records and PolyGram Music Video have released a compilation album and video called *Who's Better Who's Best* which culls together some of their bigger hits.

We reviewed the video some weeks ago and Stephen Andrew has a crack at the LP in the page before this.

Needless to say, The Who made some of the best rock music ever, from "My Generation" and "The Kids Are Alright" about their working mod days to the arty days when Pete Townshend wrote rock operas and came up with hits like "See Me Feel Me" through to the days when they experimented intelligently with synthesisers on "Won't Get Fooled Again" to the latter days with "You Better You Better You Bet" and "Who Are You".

We at *Juke* have always had a soft spot for the 'Orrible 'Oo. Aside from the fact that they did what they did well, they took the whole concept of rock music very seriously, and you can't knock someone for that, can you?

To win a copy of the LP and video, write and tell us which album the Track "Won't Get Fooled Again" first emerged on.

Write your answer, along with your name and address to:

The Who Competition
Juke Magazine
Box 628E
Melbourne 3001.

VIDEOS...VIDEOS...

THE RUNNING MAN

Starring: Arnold Schwarzenegger, Maria Conchita Alonso, Yaphet Kotto. (Roadshow Home Video)

The *Running Man* is based on a futuristic novel by Richard Bachman, aka Stephen King.

Schwarzenegger plays a decent guy who's framed for mass murder by the police state of 21st Century America. His punishment: to appear on a hugely popular television game show called *The Running Man*, where the criminal sprints for his life only to wind up dead.

Arnold, who plays Ben Richards, is pitted against a quartet of the shows killers. These include 'Subzero', whose razor-sharp hockey sticks and exploding pucks make him an icy adversary, and 'Buzzsaw', who wields high-powered chainsaws at his opponents.

The film caters well for those who crave the Schwarzenegger style of high-tech, non-stop adrenaline-pumping violent entertainment.

Mick Fleetwood, surprisingly, makes his acting debut here and plays an ageing underground resistance leader. Another musician to appear is Frank Zappa's son Dweezil.

The Running Man must have something going for it, as it grossed $20 million in its first two weeks when released in America — enough to remove *Fatal Attraction* from the number one position.

Unfortunately, all I could see was a lot of braun but not much brain. But then *The Running Man* doesn't pretend to be anything else.

— DEBRA NICHOLDS

NADINE

Starring: Jeff Bridges, Kim Basinger (CBS-Fox)

This conventional adventure/comedy tells the story of Nadine (Kim Bassinger), a dizzy manicure specialist who accidentally stumbles upon documents which could be worth a fortune in the wrong hands.

Nadine's ex-husband to be, (Jeff Bridges) realises the documents could be used to prop up his ailing 'Blue Bonnet Diner'. Unfortunately, just as Bridges is cracking the champagne, they realise there are other interested parties who are hot on their heels.

What follows is standard goodies vs baddies fare, complete with rugged handsome hero, beautiful damsel in distress and Mr Big, who you just *know* isn't going to get his hands on the plans.

Luckily, Mr Big shows up, just as the viewer is fumbling around for the speed-search button.

The sub-plot, about the couple's impending divorce and the failing business, prop the story up just enough to keep you from nodding off. Despite all this and the irritating southern drawl of Basinger and Bridges and a paper-thin plot (that's older than celluloid itself), *Nadine* was at times entertaining, and quite amusing, if ever predictable.

If there's nothing on the box, it's raining and you don't mind looking at Kim Basinger (remember *9½ Weeks*?), it may be worth a trip to the video shop, but don't expect a blockbuster.

— DEBRA NICHOLDS

W.A.S.P. . . . In The Raw

Starring: W.A.S.P. (PMI)

Last year, W.A.S.P.'s Blackie Lawless, the scrounge of those decent moral folk in the good old US of A, was gleefully explaining to a journalist about a video he'd done which starred some ghoulies.

"Unlike *Gremlins* where the guys are soft and furry and loveable, these people go out and eat people's f-ing legs! The blood flies!

"And me being the type of character I am onstage, the two elements really do conspire to make a perfect marriage in the video. Really, I gotta tell you, the end result is magic! The whole concept is perfect."

If you share Lawless' perverse sense of cinema, you'll be able to see him and the ghoulies to the soundtrack of "Scream Until You Like It".

W.A.S.P.'s image has been a perverse one, more black humour than any real menace. It comes to fruition in this hour-long vid, where blood, ghoulies, bikes, naked girls, sawblade codpieces etc fly through the air, desperate for attention. W.A.S.P. know they're tacky and don't mind having a giggle about it.

This is a must for any W.A.S.P. fan. It starts off with Blackie, surrounded by his Wild West memorabilia, reminiscing about the early days (some rare blood drinking footage here), to revealing they didn't like their manager at first because he tried to tell them what to write, their gem "I Wanna Be Somebody" and vids for "L.O.V.E. Machine" (oh, what is that girl doing in the fish tank), "Hellion" (from a frantic London show), "Blind In Texas" (how many armadillo races do you see in your average HM vid?), "I Don't Need No Doctor", "Manimal", etc. Lots of tackiness, lots of humour, lots of blood.

— PETER WALSH

FILMS...FILMS...FI

• With fashion sense like this, it's no wonder they call Dulph The Punisher!

Dulph down-under . .

Grace Jones' one-time boyfriend, actor Dulph Lundgren is heading down under to star in a $10 million film called *The Punisher.*

It's an action drama and will be directed by Mark Goldblatt, the man responsible for *Rambo: First Blood Part 2* and *The Terminator.*

In it, Lundgren will play a former policeman. When his wife and children are brutally murdered by the mafia, he turns into the Punisher.

The film, which will have a strong local supporting cast, will be produced by Sue Armstrong *Bodyline, Mad Max 3.*

★ ★ ★

Tom Waits is breathing a sign of relief knowing his latest film, *Big Time* has been picked up for distribution by the mighty Island Pictures group.

They've just shopped the film around the Cannes Film Festival looking for buyers.

Island has a magic track record, picking up Best Actor awards for the past three years at Cannes for their films. William Hurt was first, for *Kiss Of The Spider Woman,* followed by Bob Hoskins *(Mona Lisa)* and Marcello Mastrianni *(Dark Eyes).*

Big Time, is a fictional story shot around Waits' most recent concert tour of North America.

★ ★ ★

In a bid to add a second string to his bow, actor Kevin Costner has put down tracks for his first album.

But at this stage it is to be released only in Japan.

The album, titled *The Simple Truth,* has 10 tracks and is set for release late in June. Costner has also contributed to the debut album of Roving Boy, a three piece combo he's been playing with for the past three years.

The album's title track will be promoted as the theme song on the soundtrack of the $35 million film, *Dun-Huang,* which is a big hit in Tokyo.

Costner will also make himself available for television advertisements in Japan, a market that manages to attract the cream of Hollywood's talent with big yen.

Many film stars have made commercials in Japan when they wouldn't be seen dead in the same role back home in America. They include Paul Newman (coffee), Woody Allen (department store) and Roger Moore (cars).

★ ★ ★

As tipped in this column recently, Robert DeNiro is now on his way to Canada where work has started on a new $10 million film called *Jacknife.*

DeNiro appears in the film with Ed Harris and Kathy Baker. The film is based on the play *Strange Snow*, by Stephen Metcalfe, who also wrote the script.

Jacknife is being directed by David Jones, best known for his work on *Betrayal* and *84 Charing Cross Road.*

It's part of a package of six films being made by Kings Road Entertainment, with a combined budget of $50 million.

★ ★ ★

Australian film director Phillip Noyce is working on a new feature film in America which stars Rutget Hauer.

The film, produced by Tim Matheson (who also stars) and Dan Grodnik, is called *Blind Fury.*

In other film news, Troy Donahue makes another comeback in *American Rampage,* currently shooting in Los Angeles, and Karen Black has been signed for the lead in *Night Angel,* also shooting in LA.

Denholm Elliott, Christopher Penn and Timothy Bottoms are in the Philippines working on Kurt Unger's new film, *Return From The River Kwai.*

The film features a screenplay based on Pierre Boule's book, *The Bridge Over The River Kwai.*

★ ★ ★

It's amazing what a hit film can do for your career.

Patrick Swayze made several films, not all released, before hitting the big time with *Dirty Dancing.* Now, all the oldies that were deemed not good enough for theatrical release, will flood the market with the sure-sale sticker, *"starring Patrick Swayze of Dirty Dancing".*

Such is the case with the film, *Tiger Warsaw* which Swayze made not long before production started on *Dirty Dancing.* The film, which stars Piper Laurie, was produced and directed by Amin Q. Chaudhri.

The company that made the film, the Continental Film Group, now says it will release *Tiger Warsaw* and "give it the exposure it deserves in all major markets, with an extensive advertising campaign".

Speaking of Swayze, principal photography has commenced on Swayze's new film, *Road House.* Ben Gazzara has just been signed to play a brutal patriarch who clashes with Swayze in the film.

Dulcie Jean

WORDS...ROCKWORDS...WORDS...ROC

A	A	E	D	N	P	E	E	U	O	S	B	U	V
F	E	V	Y	O	W	M	B	Y	K	T	O	O	T
K	A	E	A	S	X	A	N	Q	E	E	L	O	A
F	U	C	E	I	H	C	A	I	I	P	Q	K	E
O	A	L	E	R	E	H	C	L	G	R	I	J	A
E	V	E	I	R	N	I	A	E	X	I	E	A	D
J	X	Y	E	A	D	N	T	A	F	N	B	X	E
N	N	E	C	H	R	A	F	H	T	C	E	N	S
Q	A	D	U	E	I	T	I	C	A	E	W	T	Q
P	M	E	R	A	X	I	S	I	Q	O	U	Y	S
W	R	R	B	D	J	O	H	M	R	D	A	E	U
V	E	I	E	R	P	N	U	B	A	X	U	Z	M
L	W	F	G	W	K	S	I	A	A	P	O	T	B
L	A	Q	X	O	X	N	P	C	F	D	A	O	E

All you need to do is find and circle the words (they can run upwards, backwards, diagonally, etc) and the first three correct entries received will win a six-month subscription to Juke. NB Current subscription holders are ineligible.

1. (Group?) kicked off an east coast tour this week in support of their new single "Intimacy" and a soon to be released LP, *Uptown.*

2. *Lovesexy* the new album by (name?) seems to be too sexy for some record stores in America.

3. James (surname?), recently charged with trying to kill his wife, has now been charged with drugs and firearms offences after another bust up with police outside his home.

4 .Tom (surname?) the long time producer for Motley Crue, has refused to work with them anymore.

5 .Due to recurring throat problems, george (surname?) has had to cancel five shows from his upcoming dates through England and Ireland.

6. Jerry (surname?) and his band "Casual Gods", will be in Australia for dates in July.

7. Tickets for (christian name?) Springsteen's five concerts at New York's Madison Square Gardens sold out in six hours.

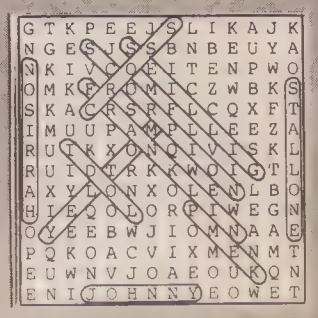
8. Look out for two concert movies featuring the late-'n-great Jimi (surname?)

9. Four of Sydney label (name?) are going on a package tour throughout Sydney and Melbourne to promote their new records.

10. Don Walker, keyboard player and songwriter with the legendary Cold Chisel, is soon to emerge with his new band (name?).

Last week's answers:

Cross
Franklin
Gillies
Harrison
Idol
Johnny
Kemp
Motley
Scorpion
Stallone



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Printed and published by Leonard J. Shaw, 39 Granya Grove, Mt Eliza 3930. Printed at Ramsay Ware Printing/Quadricolor Industries Pty Ltd. Proprietors Newspress, a division of Syme Media Pty Ltd, 250 Spencer Street, Melbourne 3000. Distributed in Victoria by Magidise Pty Ltd , 250 Spencer Street, Melbourne 3000, in S.A , by John Fairfax & Sons Limited; in Tasmania by The Mercury, 93 McQuarie Street, Hobart 7000, in N S W Queensland and W.A and New Zealand by Network Distribution Company, 64 Park Street, Sydney, 2000.

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JUKE OZ CHARTS

SINGLES

1	19	**WHAT A WONDERFUL WORLD, Louis Armstrong**	**Festival**
2	1	**THE FLAME, Cheap Trick**	**CBS**
3	2	**DOCK OF THE BAY, Michael Bolton**	**CBS**
4	—	**PINK CADILLAC, Natalie Cole**	**EMI**
5	4	**LOVE IS A BRIDGE, Little River Band**	**WEA**
6	3	GET OUT OF MY CAR, GET INTO MY DREAMS, Billy Ocean	Liberation/CBS
7	5	WHEN WILL I BE FAMOUS, Bros	CBS
8	16	NEW SENSATION, INXS	WEA
9	12	COULD'VE BEEN, Tiffany	WEA
10	8	WONDERFUL LIFE, Black	Festival
11	7	SIGN YOUR NAME, Terence Trent D'Arby	CBS
12	6	BREAKAWAY, Big Pig	Mushroom/Fest
13	17	TELL IT TO MY HEART, Taylor Dayne	BMG/RCA
14	10	I WANT YOU BACK, Bananarama	Liberation/CBS
15	9	WHEN IF ALL IN LOVE/MY ARMS KEEP MISSING, Rick Astley	BMG/RCA
16	—	ALPHABET STREET, Prince	WEA
17	20	NOTHING TOO SERIOUS, Icehouse	Regular/Festival
18	—	DROP THE BOY, Bros	CBS
19	18	ENDLESS SUMMER NIGHTS, Richard Marx	EMI
20	13	I FOUND SOMEONE, Cher	WEA
21	24	ALWAYS ON MY MIND, Pet Shop Boys	EMI
22	—	UNDERNEATH THE RADAR, Underworld	WEA
23	15	LOVE IN THE FIRST DEGREE, Bananarama	Liberation/CBS
24	—	HEART, Pet Shop Boys	EMI
25	—	DIRTY DIANA, Michael Jackson	CBS

ALBUMS

1	1	**GOOD MORNING VIETNAM, Original Motion Picture Soundtrack**	**Festival**
2	2	**TOUR OF DUTY, TV Soundtrack**	**CBS**
3	3	**THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**CBS**
4	—	**BONK, Big Pig**	**Mushroom/Festival**
5	4	**THE LONESOME JUBILEE, John Cougar MellencampPolyGram**	
6	5	TALES OF THE CITY, Rockmelons	Truestone/EMI
7	—	MONSOON, Little River Band	WEA
8	8	WHENEVER YOU NEED SOMEBODY, Rick Astley	BMG/RCA
9	6	DIRTY DANCING SOUNDTRACK, Various Artists	BMG/RCA
10	—	WOW, Bananarama	Liberation/CBS
11	9	LOVE IS STRANGER THAN PRIDE, Sade	CBS
12	13	BIG BAD NOISE, Choirboys	Mushroom/Fest
13	12	HITPIX '88, Various Artists	CBS
14	10	PUSH, Bros	CBS
15	7	MORE DIRTY DANCING, Original Motion Picture Soundtrack	BMG/RCA
16	14	LAP OF LUXURY, Cheap Trick	CBS
17	11	MAN OF COLOURS, Icehouse	Regular/Fest
18	15	TEMPERMENTAL, Divinyls	Festival
19	—	RICHARD MARX, Richard Marx	EMI
20	24	TIFFANY, Tiffany	WEA
21	16	TEAR DOWN THESE WALLS, Billy Ocean	Liberation/CBS
22	21	KICK, INXS	WEA
23	—	STRINGER, Kate Ceberano and Wendy Matthews	Festival
24	17	THE BOOMERANG CAFE, John Williamson	Festival
25	19	WONDERFUL LIFE, Black	Festival

ALTERNATIVELY

SINGLES

1	**TOWERS OF STRENGTH, Died Pretty**	**Blue Mosque**
2	**JOHN BONHAM'S COKE ROADIE, This Is Serious Mum**	**Elvis**
3	**VOLATILE, Lime Spiders**	**Virgin**
4	**FIREBALL OF LOVE, THe Dubrovniks**	**Citadel**
5	**WHEN THERE'S THIS PARTY, Ed Kuepper**	**True Tone**
6	DON'T STAND SO CLOSE TO THE WINDOW, Paul Kelly & The Coloured Girls	Mushroom
7	FEAR, Exploding White Mice	Greasy Records
8	LOOKING FORWARD TO DESTROY, Mad Turks From Istanbul	Greasy Pop
9	SUCK N' SWALLOW, Hard Ons	Watefront
10	DANCING BAREFOOT, Celibate Rifles	Hot
11	TOP END KILLER, King Snake Roost	Aberrant
12	BLUE MONDAY, New Order	CBS
13	ONLY A MEMORY, Smithereens	Liberation
14	STAY, The Saints	Mushroom
15	VICTORIA, The Fall	Beggars Banquet
16	CRASH, The Primitives	RCA
17	SIDEWALKING, Jesus & Mary Chain	WEA
18	MY WILLINGNESS, Stephen Cummings	Rampant
19	LEAD ME ASTRAY, Cosmic Psychos	Mr Spaceman
20	MY PAL, God	Au Go Go
21	I LIKE IT BOTH WAYS, Johnny Teen & The Broken Hearts	Green Fez
22	WORLD UPSIDE DOWN, Love Gone Wrong	Mighty Boy
23	LOVE WILL TEAR US APART, The Swans	Product Inc
24	RACK MY BRAINS, Huxton Creepers	Big Time
25	BEAUTY WAS THE BEAST, Bell Jar	Hot

ALBUMS

1	**VOLATILE, Lime Spiders**	**Virgin**
2	**HAIRWAY TO STEVEN, Butthole Surfers**	**Au Go Go**
3	**HARD TO BEAT, Various Artists**	**Au Go Go**
4	**THE NOT SO LUCKY COUNTRY, Various Artists**	**Rasctor**
5	**ROARING DAYS, Weddings Parties Anything**	**WEA**
6	THE ENERGTIC COOL, Bachelors From Prague	3333
7	DICKCHEESE, Hard Ons	Waterfront
8	COOPER S, Feedtime	Aberrant
9	BARBED WIRE KISSES, Jesus & Mary Chain	WEA
10	WIGWORLD, Damien Lovelock	Hot
11	WOODEN FOOT COPS, The Woodentops	CBS
12	PRE DEITY, Died Pretty	Citadel
13	FRENZ EXPERIMENT, The Fall	Mighty Boy
14	THE LION & THE COBRA, Sinead O'Connor	Festival
15	PLEASED TO MEET ME, The Replacements	WEA
16	GODDESS, The Honeys	Waterfront
17	BOTTLE MAN'S WIFE, Widdershins	Waterfront
18	GREEN THOUGHTS, Smithereens	Liberation
19	SHINE, Crime & The City Solution	Mute
20	LIFE'S TOO GOOD, Sugarcubes	One Little Indian
21	VIVA HATE, Morrissey	HMV
22	LIKE THIS, The Plunderers	Green Fez
23	PRODIGAL SON, The Saints	Mushroom
24	CALENTURE, THe Triffids	White
25	COSMIC PSYCHOS, Cosmic Psychos	Mr Spaceman

Compiled with the assistance of Greville, Waterfront, Umbrella, Jetts (Independent Sales), and Kent Records.

Metal

1 **LET US PREY, Nothing Sacred** (Cleopatra)
2 **SEVENTH SON OF A SEVENTH SON, Iron Maiden** (EMI)
3 **THE NEW ORDER, Testament** (Megaforce)
4 **NO EXIT, Fates Warning** (Metal Blade)
5 **SURFING WITH THE ALIEN, Joe Satriani** (Relativity)
6 **I'M THE MAN 12", Anthrax** (Festival)
7 **L.A. GUNS, L.A. Guns** (Polygram)
8 **SO FAR, SO GOOD, SO WHAT, Megadeth** (EMI)
9 **ATOMIC ARENA, Barren Cross** (Enigma)
10 **HISTORY OF A TIME TO COME, Sabbat** (Noise)

● *Courtesy Metal For Melbourne Records*

Clubland

1 **WHO'S LEAVING WHO, Hazel Dean**
2 **HOT STUFF, Boys From Brazil**
3 **GIVE UP YOUR FIGHT, Fun Fun**
4 **DO THE PREP, Midnight Star**
5 **TAKE IT WHILE ITS HOT, Sweet Sensation**
6 **LETS PICK UP THE PIECES, Twin Beat**
7 **HYPNOTIZED, Visions**
8 **FAST MUSIC, LOVE AND PROMISES, Chad**
9 **A LITTLE LOVE, CeeJay**
10 **HIP HOP 21, Various Artists**

● *Courtesy Central Station Records, Melbourne*

Videos

THE WITCHES OF EASTWICK (Warner)
ROBOCOP (RCA Columbia)
AMERICAN NINJA 2 (RCA Columbia)
I LOVE N.Y. (Palace)
DRAGNET (CIC Taft)
THE LOST BOYS (Warner)
THE FLY (CBS Fox)
FLOWERS IN THE ATTIC (Roadshow)
BLACK WIDOW (CBS-Fox)
ROXANNE (RCA-Columbia)

● *Courtesy Movieland*

● Sydney's Feedtime sit at No 8 on the Alternate charts with the marvellously titled "Cooper S"

CHARTS

USA

SINGLES

1	1	**ONE MORE TRY, George Michael**	**Columbia**
2	1	**ANYTHING FOR YOU, Gloria Estefan & Miami Sound Machine**	**Epic**
3	5	**SHATTERED DREAMS, Johnny Hates Jazz**	**Virgin**
4	4	**NAUGHTY GIRLS (NEED LOVE TOO), Samantha Fox**	**Jive**
5	9	**TOGETHER FOREVER, Rick Astley**	**RCA**
6	7	EVERYTHING YOUR HEART DESIRES, Daryl Hall/John Oates	Arista
7	13	FOOLISH BEAT, Debbie Gibson	Atlantic
8	8	I DON'T WANT TO LIVE WITHOUT YOU, Foreigner	Atlantic
9	11	PIANO IN THE DARK, Brenda Russell featuring Joe Esposito	A&M
10	16	MAKE IT REAL, The Jets	MCA
11	15	CIRCLE IN THE SAND, Belinda Carlisle	MCA
12	21	DIRTY DIANA, Michael Jackson	Epic
13	20	ALPHABET ST., Prince	Paisley Park
14	18	THE VALLEY ROAD, Bruce Hornsby & The Range	RCA
15	5	WISHING WELL, Terence Trent D'Arby	Columbia
16	19	WE ALL SLEEP ALONE, Cher	Geffen
17	12	TWO OCCASIONS, The Deele	Solar/Capitol
18	6	ANGEL, Aerosmith	Geffen
19	17	DREAMING, Orchestral Manoeuvres In The Dark	Virgin/A&M
20	—	THE FLAME, Cheap Trick	Epic
21	25	KISS ME DEADLY, Lita Ford	Dreamland/RCA
22	—	NOTHIN' BUT A GOOD TIME, Poison	Enigma/Capitol
23	—	I STILL BELIEVE, Brenda K. Starr	MCA
24	—	NITE AND DAY, Al B. Sure!	Uptown/Warner
25	—	MERCEDES BOY, Pebbles	MCA

ALBUMS

1	1	**FAITH, George Michael**	**Columbia**
2	2	**DIRTY DANCING, Original Motion Picture Soundtrack**	**RCA**
3	3	**INTRODUCING THE HARDLINE ACCORDING TO, Terence Trent D'Arby**	**Columbia**
4	4	**BAD, Michael Jackson**	**Epic**
5	17	**OPEN UP AND SAY . . . AAH! Poison**	**Enigma**
6	5	MORE DIRTY DANCING, Original Motion Picture Soundtrack	RCA
7	6	APPETITE FOR DESTRUCTION, Guns And Roses	Geffen
8	14	SAVAGE AMUSEMENT, Scorpions	Mercury
9	7	LET IT LOOSE, Gloria Estefan & Miami Sound Machine	Epic
10	8	NOW AND ZEN, Robert Plant	EsParanza
11	11	SEVENTH SON OF A SEVENTH SON, Iron Maiden	Capitol
12	20	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
13	25	LOVESEXY, Prince	Paisley Park
14	9	KICK, INXS	Atlantic
15	13	MAKE IT LAST FOREVER, Keith Sweat	Elektra
16	16	HYSTERIA, Def Leppard	Mercury
17	15	PEBBLES, Pebbles	MCA
18	18	WHENEVER YOU NEED SOMEBODY, Rick Astley	RCA
19	12	PRIDE, White Lion	Atlantic
20	21	DIESEL AND DUST, Midnight Oil	Columbia
21	14	PERMANENT VACATION, Aerosmith	Geffen
22	24	CONSCIOUS PARTY, Ziggy Marley & The Melody Makers	Virgin
23	19	NAKED, Talking Heads	Fly/Sire
24	22	KINGDOM COME, Kingdom Come	Polydor
25	—	OOH YEAH! Daryl Hall/John Oates	Arista

UK

SINGLES

1	1	**SHE'S LEAVING HOME/WITH A LITTLE HELP, Billy Bragg/Wet Wet Wet**	**Go! Discs/NME**
2	3	**GOT TO BE CERTAIN, Kylie Minogue**	**PWL**
3	2	**PERFECT, Fairground Attraction**	**RCA**
4	10	**CIRCLE IN THE SAND, Belinda Carlisle**	**Virgin**
5	8	**THE KING OF ROCK 'N' ROLL, Prefab Sprout**	**Kitchenware**
6	12	DON'T GO, Hothouse Flowers	FFRR
7	13	SOMEWHERE IN MY HEART, Aztec Camera	WEA
8	4	BLUE MONDAY ('88 remix), New Order	Factory
9	20	CHECK THIS OUT, LA Mix	Breakout
10	6	DIVINE EMOTIONS, Narada	Repries
11	5	ANFIELD RAP, Liverpool Football Club	Virgin
12	24	OH PATTI, Scritti Politti	Virgin
13	18	IM NIN' ALU, Ofra Haza	Ace
14	16	WHAT ABOUT LOVE, Heart	Captol
15	23	THIS IS ME, Climie Fisher	EMI
16	—	LOVE WILL SAVE THE DAY, Whitney Houston	Arista
17	—	MY ONE TEMPTATION, Mica Paris	4th & Broadway
18	11	THEME FROM S-EXPRESS, S-Express	Rhythm King
19	—	GIVE A LITTLE LOVE, Aswad	Mango
20	—	OUT OF THE BLUE, Debbie Gibson	Atlantic
21	15	BAD YOUNG BROTHER, Derek B	Tuff Audio
22	—	VOYAGE VOYAGE, Desireless	CBS
23	—	WHO GETS THE LOVE? Status Quo	Vertigo
24	—	ANOTHER WEEKEND, Five Star	RCA
25	—	LOST IN YOU, Rod Stewart	Warner Bros

ALBUMS

1	3	**TANGO IN THE NIGHT, Fleetwood Mac**	**Warner Bros**
2	1	**LOVESEXY, Prince**	**Paisley Park**
3	8	**DIRTY DANCING — SOUNDTRACK, Various**	**RCA**
4	10	**MORE DIRTY DANCING — SOUNDTRACK, Various**	**RCA**
5	2	**STRONGER THAN PRIDE, Sade**	**Epic**
6	—	FIRST OF A MILLION KISSES, Fairground Attraction	RCA
7	13	BULLET FROM A GUN, Derek B	Phonogram
8	9	WHITNEY, Whitney Houston	Arista
9	5	POPPED IN SOULED OUT, Wet Wet Wet	Precious
10	24	NITE FLIGHT, Various	CBS Mood
11	4	THE CHRISTIANS, The Christians	Island
12	12	MOTOWN DANCE PARTY, Various	Motown
13	6	NOW THAT'S WHAT I CALL QUITE GOOD, The Housemartins	Go! Discs
14	—	RAM IT DOWN, Judas Priest	CBS
15	—	OU 812, Van Halen	Warner Bros
16	15	HEAVEN ON EARTH, Belinda Carlisle	Virgin
17	7	STAY ON THESE ROADS, A-Ha	WEA
18	—	LOVE, Aztec Camera	Warner Bros
19	—	SAVAGE AMUSEMENT, Scorpions	Harvest
20	16	SCENES FROM THE SOUTHSIDE, Bruce Hornsby & The Range	RCA
21	11	THE INNOCENTS, Erasure	Mute
22	23	RUMOURS, Fleetwood Mac	Warner Bros
23	19	OPEN UP AND SAY AHH, Poison	Capitol
24	22	FROM LANGLEY PARK, Prefab Sprout	Kitchenware
25	—	SGT PEPPER KNEW MY FATHER, Various	NME/Childline

OUT! this week

Vinyl

Singles

SADE
Paradise
CROWDED HOUSE
Better Be Home Soon (7", 12")
ROBERT PALMER
Simply Irresistible
HAZELL DEAN
Who's Leaving Who (7", 12")
JERRY HARRISON
Man With A Gun
SIMON HARRIS
Bass (How Low Can You Go) (12")
MORRISSEY
Every Day Is Like Sunday (7", 12")
THE RHYTHM CLUB
Something Special
JANE WIDELIN
Rush Hour
THE SATALLITES
Gimme Some Kindda Sign

RICHARD MARX
Hold On To The Night
CLIMIE FISHER
Love Changes Everything
GERRY RAFFERTY
Shipyard Town
VANESSA PARADIES
Joe The Taxi
THE WHO
My Generation/Substitute
KIM WILDE
Hey Mr Heartache (7", 12")
THE CLASH
London Calling (7", 12")
DEACON BLUE
When Will You Make My Telephone Ring
NEIL DIAMOND
Cherry Cherry
ELEANOR
Adventure (7", 12")
CURIOUS YELLOW
I Am Curious

BHAGAVAD GUITARS
Foreverglades
PLUNDERERS
Trust Us
NAKED LUNCH
Things Grow
DIVINYLS
Hey Little Boy*
BLACK
Sweetest Smiles
SHANICE WILSON
I'll Bet She's Got A Boyfriend
VENETIANS
Bitter Tears
CATTLETRUCK
Bad Life*
DAVE WAKELING
She's Having A Baby
MASON RUFFNER
Dancing On Top Of The World
* denotes rush-released on the weekend

Albums

ROD STEWART
Out Of Order
NU SHOOZ
Told U So
TIMES TWO
X2
JUDAS PRIEST
Ram It Down
BOZ SCAGGS
Other Roads
FASTWAY
Fastway
ORIGINAL SOUNDTRACK
Trick Or Treat
THE CHURCH
Hindsight
SO
Horsehoe In The Glove

BEN E. KING
Save The Last Dance For Me
QUEENSRYCHE
Operation Mindcrime
VARIOUS ARTISTS
Hitpix '88 Vol 2
ORIGINAL SOUNDTRACK
Disorderlies
YA YA
Ya Ya
BLUE RODEO
Outskirts
K.D. LANG
Shadowland
PAT McLAUGHLIN
Pat McLaughlin
VARIOUS ARTISTS
1988 Kix On
HERBIE'S MACHINE
The House That Rap Built

JAMES BROWN
Live In New York
COUNTRY JOE
Vietnam Experiences
TED HAWKINS
Happy Hour
A. PABLO
Rockers Come Fast
VARIOUS ARTISTS
Gospel Warriors
VARIOUS ARTISTS
Chicago Gospel Pioneers
RAVI SHANKAR
Sitar
AUGUSTUS PABLO
King Tubby Meets Rockers
TAKE COVER
Zimbabwe Hits
CULTURE
Culture At Work

CD

THE CHURCH
Heyday
CREEDENCE CLEARWATER REVIVAL
Willie & The Poor Boys
PAT BENATAR
Get Nervous
GO WEST
Go West
ECHO & THE BUNNYMEN
Heaven Up Here
ROD STEWART
Out Of Order
NU SHOOZ
Told U So

EIKICHI YAZAWA
Entire Catalogue
VARIOUS ARTISTS
'88 Kix On
NINA SIMONE
Don't Let Me Be Misunderstood
SHAKATAK
Manic And Cool
MANTOVANI
Music From The Films
JAMES BROWN
Live In New York
PAUL HINDESMITH
Sonatas

KEITH JARRETT TRIO
Still Live
PEBBLES
Girlfriend (single)
GEORGE HARRISON
This Is Love (single)
KIM WILDE
Hey Mr Heartache (single)
VARIOUS ARTISTS
Reggae Showcase Vol 1
THE WHO
My Generation/Substitute (single)
DAN REED NETWORK
Ritual (single)

Video

AMERICAN GOTHIC
(Comedy horror, M. Virgin)
BIG SHOTS
(Comedy, M. Roadshow).
BILLY MEYER'S TEXAS MOTORPLEX
(Drag racing documentary, PG, Virgin)
BLADE IN HONG KONG
(Action, M. Virgin)
BORDER OF TONG
(Martial arts, M. Macro)
DIM SUM: A LITTLE BIT OF HEART
(Comedy, PG, CEL)
DUEL OF FISTS
(Martial arts, M. Roadshow)
FLOWERS IN THE ATTIC
(Drama, M. Roadshow)
GHOST FEVER
(Comedy, M. Virgin)
HIDE & GOSHRIEK
(Horror, M. CEL)

HOLLOW POINT
(Thriller, M. CEL)
THE HOT ONE
(Comedy-adventure, M. CEL)
I LOVE N.Y.
(Romantic comedy, M. Palace)
KANDYLAND
(Adult, R. Roadshow)
MISSION TERMINATE
(Action, M. CEL)
MUNCHIES
(Horror spoof, M. CEL)
PRESCRIPTION THE MUDER
(Drama, PG, Palace)
PSYCHOS INLOVE
(Horror spoof, R. Virgin)
STRIKER
(Action, M, Roadshow)
TALKING WALLS
(Adult comedy, R. Roadshow)
TENDER IS THE NIGHT PT 1 & ¼
(Drama, PG, PolyGram)

THREE FOR THE ROAD
(Adventure, PG, Roadshow)
UNTIL DEATH
(Thriller, M. Roadshow)
WITH TIME TO KILL
(Action, M, Roadshow)
METALLICA — Home Video
(Music, PolyGram Video)
CURIOSITY KILLED THE CAT
(Music, PolyGram Video)
SCOTCH & RYE
(Comedy, PolyGram Video)
OFFICIAL HISTORY OF LIVERPOOL F.C.
(Sports, PolyGram Video)
BARBARIANS VERSUS ALL BLACKS 1973
(Sports, PolyGram Video)
PRIDE AND PREJUDICE
(Drama, PolyGram Video)
STEAM DAYS
(Documentary, PolyGram Video)

BANDWAGON

EDITED: BRYAN PATTERSON

The mighty Stratocaster: a lot of guitars under the bridge

If you're truly serious about being a rock guitarist, you should own a Strat at some stage of your life.

It's not so much that the Strat is better than any other axe on the planet. There are some great non-Fender guitars on the market, including some damn fine Strat copies.

But the Fender Strat has the name that stops conversations at parties. When it first appeared in the '50s, it was a revolution; a guitar for the masses.

Thirty years on, the second-hand Strats (especially the almost-holy 1957 models) change hands for large sums. There are even those who believe that the greatest axes ever built were from the late '50s to mid-'60s at the very latest.

It's probably not advisable to be too much of a purist about such things. Most of us have played great name guitars with weedy electronics, frets that feel like they are made of plywood and pickups that sound not much better than honking geese.

But you can't help feeling there's something special about a guitar bearing a name like Fender, Les Paul or Gretsch . . . especially when it's a model you haven't previously played.

With that sort of overriding bias under control (apart from sweaty palms, a nervous tic and a desire to yell "three cheers for Leo Fender", *Bandwagon* had the chance to put a good-looking baby blue Strat through its paces recently.

At around $1700, the latest of Leo's babies — the Strat Plus — is a competitive six-stringer for players who want a touch of prestige with some modern features.

In the three decades since Leo Fender made history with his first Strat, a lot of guitars (and guitarists) have passed under the bridge. But some nice things never change.

The Strat Plus has those classic sensual body curves (the shape that the imitators can't seem to perfect), the distinctive neck that you can recognise a mile away and the old lacquer finishes. You can't tell by just looking but Fender even dips the pickups in the same type of wax it was using in the '50s.

It's light like a Strat should be, and better balanced than any copy we've come across. The fretboard is maple with dot inlays signposting the positions on the neck for those who haven't learnt to play by feel.

Our test model looked pretty much like a classic Strat. But the company has obviously set up the pickups and electronics to suit the needs of today's guitarists.

The three pickups are single coil but are fitted with some magic device called a Lace Sensor that adds more sustain to the sound as well as helping to produce more of those jazzy overtones that Strat owners love to show off with.

And the tone circuitry on the middle and bridge pickups work with a tone control that acts in a standard way when you turn it one way and operates as an effective increased output brilliance boost when you turn it the other way. By fiddling with the tone control for a while, we were able to get an impressive variety of shadings to the basic Strat sounds.

We were able to inject some quite bassy and rounded sounds between those screaming lead sounds and some nice rhythm riffs with full-bodied bottom end. The ritzy volume and tone controls were super-sensitive and it was easy to add some rough growl to the twang.

Typically, the bright and mid tones are bright and biting, particularly as you stop the frets higher up the neck. So there are plenty of good sounds for Eddie Van Halen copyists.

Playing our Strat Plus was a pleasure. The action was fast enough to challenge good players and there was plenty of stretch in the strings. On the Strat Plus, there's a roller nut at the top of the neck that allows the strings to glide freely through to the tuning pegs.

The idea is that the friction is reduced and the strings roll with whatever tension you apply. A secondary result is that the tuning remains stable.

An American-style standard tremelo is fitted to the Strat Plus models for those who like such things to play with.

All in all, the Strat Plus is a worthy addition to the long line of Stratocasters. Good to look at, good to play and with the impressive Fender name on the neck.

While you're in the shop looking at the Strat Plus, have a look at the Signature Series models.

The new one designed for Swedish virtuoso Yngwie Malmsteen has an interesting scalloped fretboard that must be quite a strange instrument to play until you get used to it. Yngwie's dream axe is fitted with two DiMarzio and one American Standard pickups and two tone controls.

A VERY HEAVY PEDAL

Di Marzio is an American company best known for its pickups that give full-bodied sounds.

But the company makes other products, including a Very Metal pedal designed for players who like using distortion and overdrive units.

The Very Metal pedal, an all-black unit of course, has a volume, distortion and tone knobs that deliver broad results depending on how you set the device.

Power comes from either a nine-volt battery or external AC supply.

The company also makes a Cliplock guitar strap that aims to take away a guitar players greatest fear — dropping his axe during a heroic solo.

This strap has a heavy-duty nylon clip that can be adjusted for different guitars without much hassle.

It permanently fastens between the guitar body and strap buttons with two screws to make a guitar virtually 'drop proof'.

And for the fashion conscious, the strap comes in a stack of colors and materials including sensual leather, heavy duty cotton and vibrant stretch elastic.

GETTING THE DRUM

Peter Bergen profiles SIMON PHILLIPS who was recently in Australia for five series of drum clinics for Zildjian Cymbals.

Simon Phillips, one of the world's most sought-after drummers, was recently in Australia to give a series of drum clinics, sponsored by Zildjian cymbals.

At the Sydney clinic, an audience of over 600 people packed the ballroom of The Kingsgate Hyatt Hotel, to be mesmerised by the young Englishman's style and prowess in a 20 minute solo which ranged from full-powered heavy rock to subtle African rhythms.

The audience was equally impressed by his humble attitude to his craft and music in general as he answered questions from the enthused onlookers after the performance.

One person's question, after the blistering exhibition summed up the general amazement when he blurted "How did you do that?". Simon merely smiled and the audience broke up in laughter.

Simon has played just about every type of music imaginable from funk, rock, jazz, soul, RNB, Latin, to heavy metal and Dixieland with a few variations in between.

He has worked with people such as Frank Zappa, Mick Jagger, Brian Eno, Mike Oldfield, Gary Moore, Stanley Clarke, Phil Manzanera, Al Di Meola and Pete Townshend, to name but a few.

Apart from doing sessions with these people, he has also played with Whitesnake, Judas Priest, The Pretenders and Madness when these outfits were missing their regular drummers.

Was Simon a child prodigy or just another kid who loved drumming? He did have what could be seen as a head start on other young budding musicians.

"I started playing drums when I was three years old", he explained. "My father was a Dixieland band leader and was always talking me into the studios. I learnt the drums by playing to my father's recordings and other people's records. At that time there was only classical music and jazz being played in the house. I didn't like classical so I listened to the jazz 'greats'.

"When I was twelve years old I got my first real cymbal. It was a Zildjian. Before that I had always used bits of tin and things. That was the same year that I started playing and touring with my father's band. Apart from me, the youngest guy in the band was 30 and the eldest 65!"

Simon used to come home from school, jump on a bus or train and head off to where his father's band was playing that night.

"I was in my dad's band for four years and we recorded three albums together along with some radio broadcasts. it was great going into the old BBC studios with their mono playback speakers, white ants on the drum kit and no cans (head phones). By the time I started recording my rock and roll, most studios were 16 track and some 24 track, so I missed out on that whole 60's sound".

After playing for a year in the London production of *Jesus Christ Superstar,* Simon joined jazz singer Dana Gillespie, recorded an album and toured in the USA with her. he also

"Chrissie Hynde was great to work with"

did his first sessions with Robert Palmer and recorded *Sneakin' Sally.*

Chopin was Simon's first rock band which featured Anne O'Delle. With this band he was able to use his double drum kit and developed his own style. Owing to the usual management problems, however, this band folded at the end of 1975.

"What I really wanted to do was to go to America and play with guys like Jan Hammer and Stanley Clark and all that lot".

Because Simon was out of work at this time, he got himself some sessions doing jingles,

● Continued on Pg 28

DRUMMER
wanted for original rhythmic hard edged funk band.
Larry
(03) 870 7886

FUNCTION BAND
require
KEYBOARD PLAYER
with vocal ability.
(03) 754 2526
(03) 729 4472

NEXT WEEK: AC/DC. Died Pretty, Bros. Jimmy Barnes in London. Street Drugs Pt 2. Blue Mercedes. Thomas Dolby. Hothouse Flowers. Tommy Emmanuel.

WANTED
Competent singer for covers/original band. Ready to work.
Trevor
(03) 391 4480 AH

BASS PLAYER
urgently required for progressive rock band. Dedication essential.
(03) 288 1122 BH
(03) 877 2101 AH
Steve

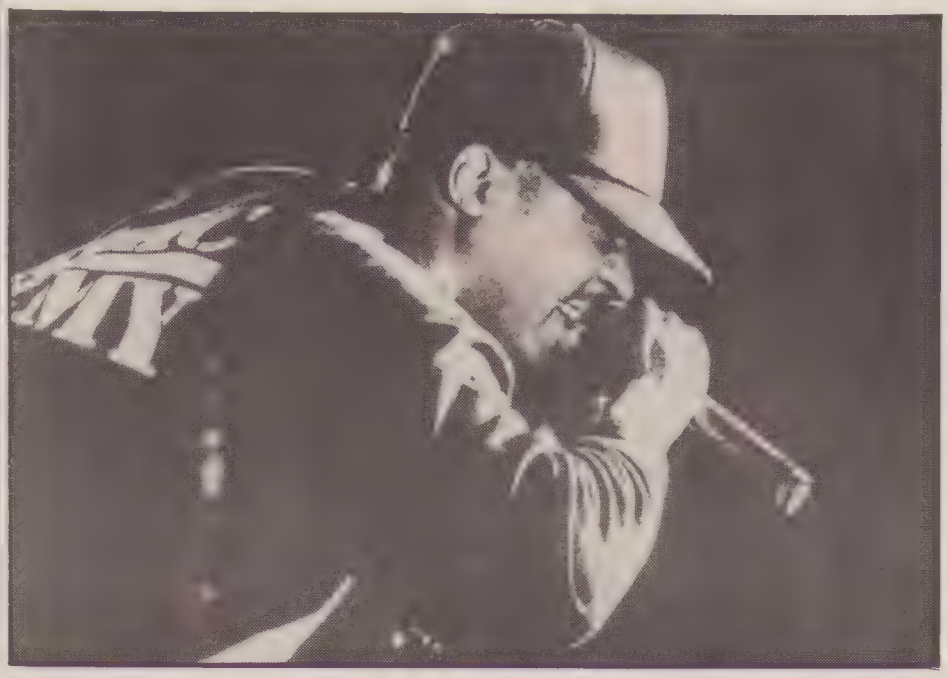
WANTED
for swamp band:
DRUMS
GUITAR
BASS
Nick
(03) 417 4625

DRUMMER
Looking for working Top 40 covers band. Prefer regular work. Inf: all types of music, professional attitude.
Adrian
(03) 417 7540
Thur-Mon (DAY)

Melbourne band
INNER CIRCLE
require
talented new vocalist.
we are a working band, currently playing material in style of Stevie Nix, Heart, Tull, Jenny Morris, Floyd.
Interested persons:
Ph (03) 458 4732 Peter
or (03) 459 5318 Andrew

KEYBOARD PLAYER WANTED
for covers and original rock band.
Ph Chris (03) 844 3524
Peter (03) 350 5971

Live ON STAGE



Public Enemy/Derek B/ Cookie Crew

Venue: Manchester International 2

Where DM shoes and 501s have become the symbol of student trendiness, it is a Def Jam patch and Carrini jacket that have become synonymous with adolescents and youth clubs.

All streetwise 13-year-olds have a fabric Public Enemy badge stitched to their jacket and a Run DMC T-shirt in their wardrobe. For the post-punk generation brought up on MTV this is where it's at.

They're too young to remember the Sex Pistols, but old enough to breakdance and own *Licensed To Ill*.

But tonight there's a problem. Where the previous two Def Jam tours (first with the Beastie Boys, then LL Cool J), came to the Apollo Theatre, the Public Enemy tour had been forced to settle for a nightclub. The international holds 2000 people, but most of the fans weren't old enough to get in.

Nevertheless the place is rockin'. After the warmest day in Manchester this year, the heat is intense. There's the ear-piercing sound of 3000 or so whistles being blown simultaneously and all of Manchester's top crews are in attendance.

Former World Mixing Champion Chad Jackson is on the decks cutting beats and insisting upon gabbing away, over the records and repeating his catch phrase "Yeah man" every minute. By the time Cookie Crew come on he has whipped the audience into a state of hysteria.

When Debbie and Susan supported Schoolly D a year ago they were two young girls with freckles, rapping a cautious 10 minute set. Now they rap with confidence, communicating with the crowd like true professionals, and perform a set of half-a-dozen solid songs, culminating in a mega version of 'Females'.

Manchester is impressed but before Cookie Crew have left the stage people are already calling for Derek B. It's not long before the bad young brother appears, brimming with arrogance, cap skew-whiff and clutching his crotch. Still riding the ego trip of a hit single, he had the three rappers who join him play his hit single 'Bullets From A Gun' with breathtaking dynamism. and he knows how to win friends too. Ripping off his Adidas top, he reveals an ultra-hip identity Clothing "Manchester, North Of England" T-shirt. This city will love Derek B forever.

But it's Public Enemy's performance that matters most. Spotlights criss-crossing the club like prison camp searchlights herald their arrival. A nuclear war siren wails. Terminator X takes centre stage. With him come three of the Security Of The First World Militia in their combat gear. They take their positions with Uzis held symbolically aloft. Flavor Flav and Chuck D emerge and it's time for 'Public Enemy No 1'.

Before two songs are finished a fight breaks out in the middle of the hall. It turns out to be just one agitated possee determined to cause trouble. Flavor Flav, larger than life with his wacky specs and wooden clock, stops the show. "We didn't come to see fighting," he says. "We can see that in New York". This evening, it is to be the message that matters more than the music — the rappers have turned into political demigods.

"Put up the peace sign," says Chuck D, and 2000 hands respond. "Now put your fingers together and what do you get? You get a sign of togetherness." He gives speech after speech, "I don't care if you are black, if you're white, or if you are Chinese," he says to huge applause from the multi-racial onlookers.

"Because I'm pro-black some of the tabloid press in London say I'm anti-white," says Chuck D. "They got us banned 'cos we reach too many people and they don't want us to be all together like this. Don't believe the hype!"

The Police believe the hype, with hooli-vans full of riot troops surrounding the club. And venues across the world believed it by banning rap. But the kids don't. They've understood the Public enemy message and will remember it long after they've grown out of their Carbini jackets and Def Jam patches.

— SARAH CHAMPION

Amandla

Venue: Belvoir Street Theatre, Sydney

"It was the first time I saw anyone killed. One minute he was a living breathing young man. A few seconds later his life had gone. I knew the exact moment the life left his body . . ."

The quote is from a British journalist in a recent ABC documentary about his time in South Africa reporting for the BBC. His words were backed up with graphic footage of the young man being butchered to death by fellow blacks.

Contrast this to the Australian tour of Amandla, the cultural ensemble of the African National Congress (ANC) of South Africa.

Amandla (means 'power') spent two weeks playing to packed houses at the Belvoir Street Theatre in Sydney, and had none of the confusion and violence that is reality for many blacks in South Africa. Instead, it gave a warm but clear political message — without being overblown or clinically sterile — of people who overcome suffering with hope.

The show's format was a balance of music and theatre, each scene acting out past and present themes of life for blacks in South Africa — pass laws, student uprisings, police harassment, shootings, the role of the church and women's resistance to forced removals from their homes . . . by bulldozer. Between each scene was dance and music, the 30 young men and women (all exiles from their country) drawing on South African jazz, on the guitar-based popular music of the Townships, many forms of dance, and singing styles from chanting to choral. The backing group was a combination of amplified guitar, drums, sax and keyboard with traditional skin drums.

Each theatre scene was cause for reflection, but it was the music and dance that caught the mood and expressed so much hope, flowing from a moving duo from Timothy Kheswa and Teddy Tshadi (the latter holding up his gunshot-wounded and bloody companion by the arms) and a fine solo from Jennifer Motoa, to the outrageous exuberance of the gumboot dance. This traditional form is now used by the industrial workers and almost brought the audience to its feet as the men and women stomped and danced about the stage, slapping hands, legs and gumboots to provide their own musical accompaniment.

Many of the songs were similar to the style of Ladysmith Black Mambazo, utilising the range of the human voice to form a beautiful harmony, Mike Simelela provided some smooth guitar work while Dennis Mpale on trumpet and Patrick Sithole on trombone received an enthusiastic response for their solo pieces.

The finale bettered even the lively flight of the gumboot dance for sheer power as the men and women danced in traditional costume, the men in particular as they wore just white fur and pelts and clashed their small pelt shields. The standing ovation was a genuine appreciation for a night of music and theatre that holds its tale with warmth, humour and style.

— PAUL JOHN WATKINS

Not Drowning Waving

Venue: Montsalvat Great Hall, Melbourne

Late last year, Not Drowning Waving used this converted monastry, in what remains of rural Eltham, as the recording studio for their *Cold And The Crackle* album. This evening they returned, not for more recording but to play two informal sets for the several hundred supporters who squeezed themselves into the hall.

Aside from a self-effacing plug for the soon-to-be-released remix of *Another Pond,* the band showed no interest in emphasising any particular area of their career, leaving much of *Cold And The Crackle* unplayed in favour of older selections as well as several pieces so new that they were as yet untitled.

One, provisionally named "Humdrum" after the box-like percussion instrument featured in it, proved to be one of the highlights of the evening. Of the other instrumentals, "Plog" and the soundcheck of "Yes, sir, I Can Boogie" were standouts, with bass player Rowan McKinnon excelling.

Though the onstage personnel for some songs numbered as many as eight — not counting the members of the audience invited up for additional chanting and percussion — the songs which retained most power were those which featured just David Brodie on vocals and piano accompanied by John Phillips on treated guitar: "Perfect Design", "Kerry's Green" and "Thomastown" in particular. Russell Bradley and James Southal's percussions, though spirited, were unnecessarily loud at times, drowning out the naturally softer instruments like violin, acoustic guitar and mandolin. The mix, too, favoured the louder instruments, a particularly sad loss in the violin and female voice. After all, if any band can afford to play, and be mixed softer, without risking audience in attention, it is surely Not Drowning Waving.

Perhaps if soundman Tim Cole did not distract himself from his mixing desk by banging Aboriginal clapsticks, dancing, etc, he would be able to strike a better balance. As it is his role seems almost one of court jester: helping the other band members overcome their demureness with his high spirits, yet also, at times, intruding on their musical composure.

However, these are minor misgivings, not intended to denigrate an evening of fine music in a very agreeable setting. Not Drowning Waving continue to function as the perfect and much-needed antitheses to Jimmy Barnes.

— MICHEL FABER

Gig Guide

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

N.S.W.

ABBEY ROAD
18 Helensburg Workers
AS BLACK AS
17 Cambridge Hotel
THE ATHLETICS
18 Stallions, Parramatta
AUSTRALIAN BEATLES SHOW
18 Lake Jindabyne Hotel, 19 Western Suburbs Leagues
BABY LOVES TO CHA CHA
19 Commercial Hotel
SHARYN BILSTON & THE RHYTHM RATS
17 Terminus Hotel, Wondonga, 18 Lavington Sports Club, Albury, 19 Terminus Hotel, Wondonga
BOBBY SOX
13 Fannys, Newcastle, 18 KC's Cannonball Express
ERIC BOGLE
13 Armidale Arts Theatre
DAVID BOND
18 Illawarra Leagues
KEVIN BORICH EXPRESS
17 Rooty Hill RSL, 18 Toukley RSL, 19 Four Seasons Hotel
CHADS TREE
18 Kardomah Cafe
THE CHALLENGE
17 Queanbeyan Tigers Club
CHOO CHOO SHUFFLE
14 Hilton Hotel (early), 14 Sheilas (late), 15 All Nations Club, 16 Manly Pacific Int. Hotel, 18 Grand Hotel, 19 Commercial
CLEARANCE
CREEDWATER
19 Bateau Bay Hotel
COCKROACHES
16 After Dark Room, 17 NSW University, 18 Mollymook Golf Club
COLOUR BLUE
16 Caringbah Inn, 18 Bankstown RSL
CRASH POLITICS
17 The Venue, Dee Why
EARTHLINGS
17 El Greco Hotel, 18 Banjos
THE MAL EASTICK BAND
15 Bridge Hotel, Balmain, 16 Sheilas, 17 Baulkham Hills Sports, 18 Jolly Roger, Newcastle, 19 Lucys Tavern
EGO
17 Three Swallows, Bankstown
ENORMOUS HORNS
16 Roundhouse Niteclub, 17 Roundabout, 18 Avalon RSL
EUROGLIDERS
13 Sheilas Tavern, 15 St. George Sailing Club, 17 Fairfield RSL Club, 18 Bankstown RSL
FLUID CELL
16 Annandale Hotel
JOHN FONDLE
15 Roundabout, Hurstville
KERRIE FRIEND
18 Tiffanys
FUN IN ACAPULCO
17 DiDi's
THE GENERATION
16 Pennant Hills Inn, 17 Feathers, Crows Nest Hotel, 18 Huskisson RSL Club, 19 Drummoyne Rowers Club
GOLD ZEPPELIN
15 Jungle Room, 16 Bexley North Hotel, 17 Selinas, 18 Hills Inn
HONEYMOON IN GREEN
17 Cambridge Hotel, 18 Annandale Hotel
HUMMINGBIRDS
17 Cambridge Hotel

JOHNNYS
15 Hilton Hotel
JUMP BACK JACK
16 Lucys Tavern, 19 Harbourside Brasserie
JUST FOR LAUGHS
17 Sheilas Tavern
KIZUM
17 Caringbah Inn
KOPY KATZ
17 Cambridge Tavern
KRISS CROSS
16 Sutherland Royal Hotel
ED KUEPPER & THE YARD GOES ON FOREVER
14 Tracks, Epping
L.A. CRUISERS
16 Rose & Crown, Canberra, 17 Marlin Hotel, 18 Moruya Golf Club
MACHINATIONS
15 Revesby Roundhouse, 16 Ingleburn RSL, 17 The Venue, Dee Why, 18 Sydney Cove Tavern, 19 Penrith Leagues
MIDNITE MADNESS
15 Carmens Miranda
THE MOFFS
17 Trade Union Club
THE MOTHERS
16 St. James Tavern, 19 Evil Star Hotel
NOISEWORKS
14 Tamworth Workers
THE PRANKSTERS
17 Evening Star Hotel
REDGUM
13 Tunbalong Park, Darling Harbour, 17 Caringbah Inn, 18 Manly Hotel, 19 Tourmaline Hotel
ROARING JACK
16 Sandringham Hotel, Newtown, 19 Harold Park Hotel
ROCKS
16 St. James Tavern, 17 Sutherland Royal Hotel
ROCKY HORROR SHOW
16, 17, 18 Seagulls Rugby Football Club
SEA LOVE DANCE
17 West Tamworth Leagues Club, 18 Poplars, Taree, 19 Australia's Wonderland
SHRINKING VIOLETS
17 Evil Star Hotel

THE SPLIFFS
17 Hilton Hotel, 19 Lansdowne Hotel
STOP THE CAMERA
15 Cronulla Hotel, 16 Roundabout, Hurstville, 18 Collector Tavern, Parramatta
STORMY MONDAY
17 Lithgow Workers
SWINGSHIFT
15 Tiffanys, Blacktown, 16 Banjos, 17 Parramatta Leagues Club, 18 Palais Newcastle, 19 Settlers Arms, Gosford
THINK BABY THINK
16 Shanneys, Hurstville, 18 The Big House, City
TNT
16 Cambridge Hotel, Fairfield, 17 Newcastle Workers, 18 Caringbah Inn
TORRID ZONE
16 De Vinci's, Fairfield, 17, 18 Pips, Wollongong
THE UNDERDOGS
17 Stallions, Parramatta, 18 Roundabout, Hurstville
VENETIANS
17 NSW University, 18 The Venue, Dee Why
WEDDINGS, PARTIES, ANYTHING
15 Macquarie University, 19 Stockade Tavern
WHITE CROSS
17 Highbridge Hotel
WHOLE WORLD
16 Annandale Hotel
YA YA CHORAL
16 Sutherland Royal Hotel

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ANGELICA
18 Post Office Hotel, Coburg
THE ANGELS
16, 17 Palais Theatre, 18 Seven Creeks Run, Tatura, 19 21st Century Dance Club
ANOTHER PLANET
16 The Tote, Collingwood
AUSTRALIAN BEATLES SHOW
15 Caseys, 16 Velvets Night Club, 17 Westside Hotel, 18 The Palace, 19 Forresters Arms Hotel, Oakleigh
BAD REPUTATION
18 Ringwood Tech School
BAKER BROS
18 The Underground, City
BANDANNA
16 Barwon Club Hotel, Geelong, 17 Ferntree Gully Hotel, 18 Forresters Arms, 19 Corner Hotel, Richmond (arvo)
NICK BARKER & THE REPTILES
17 Corner Hotel
BARNEY DOES BEDROCK
17 Moreland Hotel
BEGGARMAN THIEF
17 The Palace
BLACK TOP BOOGIE
18 Bayswater Hotel
BRAIN DONORS
16 Prince of Wales
IAN BROADBENT
16 The Regent Hotel, City
SCOTT BUCHANAN
13 The Regent Hotel, City, 17 Bush Inn Hotel
BUZZARD FUNGAS
17 Napier Hotel, Fitzroy
CALL BOYS
18 Barwon Heads Hotel
JOE CAMILLERI & THE BLACK SORROWS
15 Star Hotel, Sth Melb, 16 Zanies Nitespot, 17 Music Station
CAPTAIN PUGWASH REVIVAL BAND
19 The Tote, Collingwood
CARBON 14
18 Waltzing Matilda
CARMEN SUITE
18 The Tote, Collingwood
CHANTOOZIES
15 Bridge Hotel, Mildura
THE CHOICE
15 Corner Hotel, Richmond
CHOIRBOYS
14 Bridge Hotel, Mildura, 16 Cramers Nitespot, 17 The Palace, 18 Village Green, 19 Ocean Grove Hotel
CLOWNS SMILING BACKWARDS
18 Perserverence Hotel
COMPANY B
17 Evelyn Hotel, Fitzroy
COOL RUNNIN'
18 Survival Reggae Club, Sydenham Hotel
CRASHLAND
17 Old Greek Theatre
CRASH THE PARTY
18 Wayside Inn, South Melb
CRUMMY COWBOYS
17 Terminus Hotel, Abbotsford, 18 Corner Hotel, Coburg
PETER CUPPLES
17 21st Century Dance Club
DEJA VUE
15, 17 Alexanders, Gardenvale, 19 Williamstown High School (arvo)
DE JENIRO BLUES
16, 17 Tok H, Toorak, 18 Sentimental Bloke Hotel
DIEHARDS
17 Moreland Hotel
ELASTIK BAND
18, 19 Stones Tavern, Frankston
EVERY MAN AND HIS DOG
17 Union Hotel, Windsor
THE FABS
16 Bridge Hotel, Mordialloc, 17 Bundys, Bundoora, 18 Oasis Oz, Nth Melb, 19 Golden Gate Hotel (arvo)
FALLING JOYS
17 The Tote, Collingwood, 18 Prince of Wales

FAMOUS 5
15 Queenscliff High School
FELINE TOUCH
15 Queens Arms Hotel, St. Kilda
MARTY FIELDS
13, 15 The Regent Hotel, City, 16, 18 Bush Inn Hotel
GERRY JAMES & THE CHOCOLATE FACTORY
13 Albion Hotel, 15 Richmond Club Hotel, 16 Edinburgh Castle, Brunswick, 17 Swan Hotel, Richmond, 19 Riverside Inn
GET OFF THE CAT
15 Zanies, City, 16 Star Hotel, Sth Melb, 17 Caseys Nitespot, Hawthorn, 18 Kilkenny Inn, City
LEA GILLARD & BRIAN BAKER
14 Town Hall Hotel, Sth Melb
LEA GILLARD'S WILDLIFE
17 Oasis Oz, Nth Melb, 18 Newport Junction Hotel (early) 18 Star Hotel, Sth Melb (late)
GIMIX
16 Sir Henry Barklay Hotel, Heidelberg, 17 Nicabellas, Malvern, 18 Flite Deck, Essendon Airport

GOOD QUESTION
17 Moreland Hotel
DAVID GRAHAM
17 The Underground, City
GRAND SLAM
18 The Palace
THE GRAND WAZOO
15 21st Century Danceclub, Frankston, 17 Smith St. Bar & Bistro, 18 Flower Hotel, Port Melb
DAVE GRAY
17 The Regent Hotel, City
THE GREAT TEMPTATION
14 The Bridge Club, Richmond
GURU & THE OFFSHOOTS
15 Armadale Hotel, 16 Empress of India, Fitzroy North
FRANKIE HALL
18, 19 The Met, Nth Melb
HAPPY HATE ME NOTS
17 Barwon Club Hotel, 18 Corner Hotel, 19 The Tote, Collingwood
COLIN HAY BAND
15 Lady Bay Hotel, Warrnambool, 17 Dorset Gardens Hotel

JON HOLLAND
14, 18 The Regent Hotel, City, 15 Ferntree Gully Hotel, 17, 18 Zacs Restaurant, 19 Dava Hotel, Mt. Martha (early)
HONEYMOON IN GREEN
15 La Trobe Uni, 16 Monash Uni
BRENDA HORIN
15, 16, 17, 18 The Regent Hotel, City
HUXTON CREEPERS
14 Moorabbin Town Hall, 16 Mentone Hotel, 17 Prince of Wales, 18 Caledonian Hotel, Wonthaggi, 19 The Tote, Collingwood
THE HYBRID
16 Prince of Wales
INCREDIBLE PENGUINS
16 Nicabellas, Malvern, 17 Intrepid Fox, Sth Melb, 18 Edwards Tavern, 19 Sandbelt Club Hotel, Moorabbin
INDIAN SUMMER
16 Lazar Melbourne, 18 Gina's, Carlton
INTOXICA
17 Prince of Wales, 18 Corner Hotel
INTRUDER
18 Ringwood Technical School
PETER JACKSON
18 Melbourne Underground
JOHNNY FAVOURITE
16 The Ritz, St. Kilda
KIDS IN THE KITCHEN
14 The Underground, 15 Wool Exchange, 16 Mentone Hotel, 17 Velvets Night Club, 18 Miners Rest Hotel
ED KUEPPER & THE HARD GOES ON FOREVER
16 I.D.'s Nitespot, 17 Old Greek Theatre, 18 Prince of Wales

LANTERNS
13 CUB Club, Collingwood
SHAUN LEAHY
17 Railway Hotel, Windsor
LIBIDO
17 Moreland Hotel
LIVING PROOF
18 Langwarrin Hotel
LONELY BOYS
15 Edwards Tavern; 16 Tankerville Arms; 17 Intrepid Fox, Sth Melb; 18 Riverside Inn

MAJUEA
18 Moreland Hotel
MASS CONFUSION
18 Post Office Hotel, Coburg
MAYBE AN OMEN
16 Post Office Hotel, Coburg
MORTAL SIN
17 Bell St. Rock
MUNSTER TERRACE
15 Shoppingtown Hotel, Doncaster; 17 Continental Hotel, Sorrento; 18 Flinders Hotel, Flinders
NAKED CITY
18 Moonee Ponds Tavern
NETWORK
16,17,18 Grainstore Tavern, City
NEW FRONTIER
17 Skinny Dog Hotel, Kew; 18 Star Hotel, Sth Melb
NOT DROWNING, WAVING
16,17,18 St Martins Theatre, Sth Yarra
NOTHING SACRED
18 Post Office Hotel, Coburg
OSCAR LIKES IT
13 Zanies, City
PAINTERS & DOCKERS
17,18 Corner Hotel, Richmond

THE PITTS
16 The Tote, Collingwood
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16 Royal Hotel, Mornington; 17 Station Tavern & Brewery, Prahran
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16 Central Club, Richmond
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16 Corner Hotel, Richmond
ROUTE 66
13,16 Skinny Dog, Kew
ROXXON
16 Geelong Performing Arts Centre; 17 Bridge Hotel, Mordialloc; 18 Astradome, Traralgon
RUNNING BEARS
17 The Met, Nth Melb
SCARY BILL
19 Great Britain Hotel (arvo)
SCAT
Bensons Tavern, Richmond
SCATTERED ORDER
17 The Tote, Collingwood; 18 Prince of Wales
SEA STORIES
18 CUB Club, Collingwood
NEIL SEBASTIAN
17,18 Bensons Tavern, Richmond
SENSATIONAL ROCKET 88's
17 Tankerville Arms; 18 Club Chevron (arvo)
SEVEN
17 Old Greek Theatre
SIDEKICK
18 Eastern Station Hotel, Ballarat
SONS OF FRED
15 Corner Hotel, Richmond

The Juke national gig guide is Australia's most comprehensive weekly look at who's playing where — right across the country.

The service is completely free of charge and is available to all bands and musicians wishing to advertise their gigs.

All Gig Guide information must be lodged with Juke by 11 a.m. on Thursday mornings, for the following week's gigs (Monday to Sunday).

Please note, that under NO circumstances will gig listings or alterations be taken after the close-off time.

Listings can be posted, or phoned to Debra Baines on (03) 605 4228. They can also be telexed on AA30331.

Gig Guide

Sth. Aust.

SPLATTO FAMILY CIRCUS PERFORMERS
16 R.M.I.T. (lunch)
S.S.D.C.
17 Victoria Hotel, Brunswick, 18 Duke of Edinburgh
STEWART BOX
16 Corner Hotel, Richmond
STINGRAYS
16 Panton Hill Hotel
SUBURBAN BOYS
19 Ocean Grove Hotel
TEACHERS PETS
15 Central Hotel, Brighton, 17 Post Office Hotel, Coburg, 18 Kerang Hotel, Kerang, 19 Sundowner Hotel, Geelong
TELLTALE
15 Corner Hotel, Richmond
TEMPLE OF BOOM
18 Intrepid Fox, Sth Melb
THANKS FOR THE FISH
14 CUB Club, Collingwood
THIS IS KAOS
17 The Underground, City
THIS WAY UP
18 Moonee Ponds Tavern

TOO DARN HOT
18 Khyats Hotel, Brighton
TWO'S A CROWD
17 Devonshire Hotel, Brighton
TWO TIMERS
19 The Regent Hotel, City
U GO-I GO
16 The Tote, Collingwood
UNDECIDED
16 Mitcham Hotel, 18 Noble Park Football Club

UNINVITED GUESTS
16 The Met, Nth Melb
UP ALL NIGHT
16 Royal Derby, Fitzroy
VACATION IN HARLEM
19 Barwon Heads Hotel, Barwon Heads
VIRGIN SOLDIERS
15 Riverside Inn, 18 Ringwood High School
VORTEX
18 Brickmakers Arms Hotel, Essendon
WALL ST. CRASHES
16 Corner Hotel, Richmond
WERZ RINGO
17 The Underground, City
WHERE'S THE POPE
17 Victoria Hotel, Brunswick, 18 Duke of Edinburgh
THE WHOLE DAMN THING
17 Old Greek Theatre
WIDDERSHINS
16 Mentone Hotel, 17 Prince of Wales, 18 CUB Club, Collingwood, 19 The Tote, Collingwood
WILD CATZ
17 Centre Club, Morwell
WILBUR WILDE'S BLOWOUT
16 Toorak Hotel, Toorak
WILD PUMPKINS AT MIDNIGHT
15 Perserverence Hotel, Fitzroy
WINTER GARDEN
17 Mitcham Hotel
BRIAN WOOD
14 The Regent Hotel, City
WORD OF MOUTH
16 Post Office Hotel, Coburg
WORLDS AWAY
19 Parkview Hotel, Fitzroy
THE XENTRIX
18 Armadale Hotel
YOGI GOES BEAR
18 The Underground, City
ZAN
14 The Underground, City
ZZAZZ
15 Bayswater Hotel, 16 Trakkers Inn, South Yarra, 18 Carrum RSL

ALLIANCE FRANCAISE
17,18,19 Club Foote; 18 Club Foote; 19 Club Foote
ART ON TAP
15 Club Foote
BANSHI
14 Grenfell Tavern
BLACK CAT BONE
15 Somerset Hotel; 18 La Cantina
BLACK PEARL
18 Elizabeth Downs Hotel
THE BLOKES
13 La Cantina; 17 Port Dock Brewery
ERIC BOGLE
19 Adelaide Arts Theatre
BONSAI CATS
13 Royal Admiral Hotel
BO WEEVILS
17,18 New Century Hotel
BRENTON & POLLY
16 Old Lion Ballroom; 17 Colonnades Tavern; 18 Colonnades Tavern
CHANTOOZIES
17 Colonnades Tavern; 18 Tivoli Hotel; 19 Glenelg Football Club
CHOIRBOYS
13 Murray Bridge Community Club
CLIFF & THE HANGOVERS
16 Magill C.A.E.; 17 Duke of York (late); 18 Duke of York
THE DELLTONES
17 Adelaide Festival Centre
THE DISTORTED TARTS
17 Austral Hotel
DIVINYLS
16 Tivoli Hotel; 17 Bridgeway Hotel; 18 Colonnades Tavern
DOUBLE IMAGE
14 Club Foote
THE FABULOUS CASUAL T's
15 Griffins-Head Tavern
FAULTLINE
17 Reepham Hotel
FLYING BLIND
15 Royal Admiral Hotel
GARDEN PATH
18 Austral Hotel
GET SMART BAND
16 Griffins-Head Tavern
GUMBA YA YA
15 Lennies Tavern, 18 The Venue
HARD ROAD
16 Club Foote
HOOCHIE COOCH
16 Somerset Hotel
HOY HOY
17 Elizabeth Downs Hotel
JARVIS
17 Bridgeway Hotel
JEST
16 Grenfell Tavern; 17 La Cantina
JOSE SENT ME
17 Royal Admiral Hotel
LITTLE BIG BAND
16 Port Doc Hotel
LUNCHCUTTERS
17 Somerset Hotel
THE MARK ONE
15 Century Hotel
MARTYN & LYONS
14 Lennies Tavern
MOTOWN
13,14,15,16,17,18 Adelaide Festival Centre
MUD MANIA 88
19 Colonnades Tavern
NAPOLEON GOES SOLO
16 Royal Admiral Hotel
THE NAZZ
16 Lennies Tavern; 18 Britannia Hotel
NERDS NIGHT OUT
19 Limbos
NOUVEAU A-GO-GO
17 Adelaide Festival Centre
ANGIE PEDLER
17 Adelaide Festival Centre
PEMBOS RADIO SHOW BAND
17 Old Lion Ballroom
JOHN REYNOLDS
MONTHLY MUSO MANIA
15 Century Hotel
RHYTHM SECTION
17 Cargo Club
ROB & JOHNNO
13 Lennies Tavern
BRENTON ROBERTS
15 Hot Gossip
SASANQUA
17 Hilton International
SPEAK EASY
14 Royal Admiral Hotel
THE SQUIDS
18 Grenfell Tavern
KEN STEWART
16 Woodmans Inn; 17 Exeter Hotel; 18 Union Hotel (early); 18 Century Hotel (late)
THE SWELL GUYS
18 Hotel Victor Harbor
THE HOUSE IS JUMPING
16 Old Lion Ballroom; 18 Psuedo Beach Party
TOUCH & GO
17 Flagstaff Hotel
VIRGIN EYEZ
19 Arkaba Hotel
WICKED SMILE
18 Royal Admiral Hotel

Queensland

CHRIS BAILEY
13 Expo River Stage
ERIC BOGLE
14 The Centre, Gold Coast
JOE CAMILERI & THE BLACK SORROWS
17,18 Brisbane Expo
THE CONVERTIBLES
15 Speakeasy; 16 Wall St. Nightclub; 17 Alices, Rock Cafe; 18 Expo Fun Park; 19 St Pauls Tavern (arvo)
CRASH COURSE
16 Mansfield Tavern
COLIN HAY BAND
18 Expo 88
MIRRAH MIRRAH
17 Mansfield Tavern
NEIGHBORHOOD UNIT
16 Melbourne Hotel, Brisbane; 17 Bonapartes Hotel, Brisbane; 19 Transcontinental Hotel
NOISEWORKS
16 Generator, Surfers Paradise; 17 The Patch, Coolangatta; 18 Rockarena, Brisbane
THE OUTLAWS
15 Q.I.T., Refectory; 17 Royal George Hotel, Nambour; 18 The Roxy, Brisbane; 19 Curramundi Hotel, (early); 19 Villa Noosa (late)
VOODOO LUST
17 Roxy, Brisbane; 18 Generator, Surfers Paradise
WEDDINGS, PARTIES, ANYTHING
13 Brisbane Expo 88
WICKETY WAK
16 Rumours Niteclub, Toowoomba; 17,18 Nambour Showground, Sunshine Coast

West. Aust.

ERIC BOGLE
17 Perth Concert Hall

OZ CONCERT TOURS

THE ANGELS
June 24: Thebarton Theatre, Adelaide
July 2: Perth Entertainment Centre
July 16: Festival Hall, Brisbane

JAMES REYNE/BOOM CRASH OPERA/ NOISEWORKS/CHANTOOZIES
July 3: Melbourne Sports & Entertainment Centre
July 9: Sydney Entertainment Centre
July 11: Brisbane Entertainment Centre

HUNTERS & COLLECTORS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

PAUL KELLY & THE COLOURED GIRLS
July 1: Brisbane Festival Hall
July 8: Hordern Pavillion, Sydney
July 10: Bruce Stadium, Canberra
July 15: Festival Hall, Melbourne
Please see relevant 'Gig Guide' for pub dates on tour

INTERNATIONAL TOURS

VELORE & DOUBLE-O
June 21: Myer Miss Shop (lunch), Brisbane
June 22: Myer Miss Shop (lunch), Brisbane
June 24: Manhattan Nightclub, Brisbane
June 25: Berlin Club, Surfers Paradise
June 26: Easy St. Tavern on The Mall, Ipswich City Square
June 30: Myer Miss Shop, Chatswood, Sydney (lunch)
July 1: Myer Miss Shop, Chatswood, Sydney (lunch)
July 2: Hordern Pavilion, Sydney
July 3: Wollongong Town Hall
July 4: Crazy Horse Tavern, Newcastle
July 5: Chevron Hotel, Melbourne
July 6: Myer Miss Shop, Geelong (lunch)
July 6: Check Point Charlie (night), Prahran, Vic
July 7: Myer Miss Shop Melbourne (lunch)
July 7: 21st Century Dance Club, Frankston (night)
July 8: Myer Miss Shop Melbourne (lunch)
July 8: The Club Dancing Bar (night)
July 9: ZuZu's, Melbourne (arvo)
July 9: Old Greek Theatre (night), Melbourne
July 10: Chevron, Melbourne

JOHN DENVER
June 14, 15: Entertainment Centre, Sydney

THE BAND
June 13: The Palais, Melbourne
June 15: Enmore Theatre, Sydney

THE FUREYS & DAVEY ARTHUR
June 13: Alice Springs Araluen Arts Centre
June 14: Darwin Performing Arts Centre
June 16: Hobart Tasman Hall
June 17: Launceston Princess Theatre
June 18: Ballarat Civic Hall, Vic
June 19: Melbourne Concert hall
June 20: Warrnambool Performing Arts Centre, Vic
June 21: Shepparton Town Hall, Vic
June 22: Geelong Ford Theatre, Vic
June 23: Sydney Town Hall, NSW
June 24: Adelaide Opera Theatre
June 26: Perth Concert Hall

LEO SAYER
July 25, 26, 27, 28, 29, 30: Hilton International, Sydney
August 1, 2, 3, 5, 6: Hilton International, Melbourne
August 10, 11, 12, 13: Hilton International, Adelaide

MEGADETH
July 22: Easts Leagues Club, Brisbane
July 24: State Sports Centre, Sydney
July 26: Festival Hall, Melbourne
July 27: Thebarton Theatre, Adelaide

JERRY HARRISON
July 12: Enmore Theatre, Sydney
July 13: Dapto Leagues Club, Wollongong
July 14: Quay 1, Newcastle
July 18: Adelaide
July 21: World Expo, Brisbane
July 22, 23: The Palace, Melbourne
July 24: 21st Century Dance Club, Frankston, Vic.

BANDWAGON

EDITED: BRYAN PATTERSON

● Continued from Pg 24

movie sound tracks and some album work including Andrew Lloyd Weber's *Evita.*

Jack Bruce gave Simon the opportunity to go to the States again, by being part of his band. Whilst playing with this famous bassist, Simon recorded the classic album *8:01* with Brian Eno and Phil Manzanera.

"(8.01) was a fabulous band but it was something that was just put together. Eno was living in New York and had his own things to do like getting into production. Phil was still with Roxy Music, even though they were all doing separate projects.

"At the time Jack Bruce excited me more . . . I was just learning constantly."

Simon was with the Jack Bruce band for a year, but suggested that he would have liked the band to go on longer. Jack is a brilliant singer and songwriter. "At the time Jack Bruce excited me more . . . I was just learning constantly."

Simon was with the Jack Bruce Band for a year, but suggested that he would have liked the band to go on longer. Jack is a brilliant singer and songwriter. "It was like the right people at the wrong time. What he is writing about is not revelant to what kids want to buy today. It was relevant when Cream was around."

Finding himself inthe U.S. and working with this one time member of Cream, Simon went on to play with Stanley Clarke, king of funk bass. It was through these two outstanding bass players that Simon met and got to play with some of the people whose records he had been buying for years. People like Al Di Meola, Jeff Beck and Frank Zappa.

Later in 1980 he played on Jeff Beck's *There And Back* album and Stanley Clarke's *Rocks, Pebbles And Sand.*

Back in the UK, Simon was asked to play on a heavy metal band's album, "Judas Priest's drummer wasn't around anymore and they had an album to do. The producer was (Deep Purple's) Roger Glover and I think he suggested that I do the session.

"I always liked the way that Ian Paice played with Purple. He was a heavy player, yet funky at the same time. I tried to mix styles, like when I played with Judas Priest on 'Sin after Sin' and Whitesnake on their first album, I'd always try to play it funkier. When I'm playing jazz or funk, for example with Stanley Clarke, I use much more of a rock approach."

Around this time Simon also played on the Michael Shenker Group album, Pete Townshend's *Empty Glass,* Roxy Music's *Flesh and Blood,* PHD's self-titled debut, Toyahs' *Warrior* 10CC's *Windows In The Jungle* and *10 out of 10,* Mike Oldfield's *Crisis* and *Discovery* (both of which he also co-produced) and the infamous *Secret Policemans' Other Ball.*

More recently, along with creating his own mini-album on compact disc (soon to be released in Australia), he did the drumming on Pete Townshend's *White City,* Mike Oldfield's *Islands* and The Pretenders' *Get Close* albums.

"Chrissie Hynde was great to work with. The band members were all in one room playing and we recorded like that with hardly any over-dubs".

Peter Townshend has asked Simon in to his sessions countless times

Whilst on the subject of recording, Simon mentions that he never uses click tracks and he never triggers his drums from a synthesiser or drum machines, "I tend to play what I feel. On 'Face To Face' off the *White City* album, it's just like a machine, but it isn't it's all playing".

He goes on, "Playing really has become a lot simpler. If you put on a 60's record, the Tempos are all over the place. Sometimes if you listen to things now, you really can't tell if it's a machine or not. A lot of the character in music has been taken away as a result.

"I do use a sequencer sometimes, especially at home in my studio".

He opened that drum machines do have their good and bad points, "It depends on who's producing and how they use them".

Simon came out to Australia after completing the Mick Jagger *Primitive Cool* album and tour. Just prior to this he did The Madness album and Pete Townshends *Deep End* video.

He says he would love to come out here again and perhaps do some producing. Simon had heard some great reports from Chris Thomas, Pete Townshends producer, about working in production with Australian bands, "I'll probably tour with Gary Moore, and I'll be doing a few tracks on his next album. Maybe we'll tour Australia".

Simon Phillips has come a long way from playing wedding parties and balls with his fathers band. He now travels all over the world playing with the best Jazz and rock musicians of our time.

Of the Australian bands that came to his recollection, Simon especially liked Big Pig, "I saw their video. They had a lot of drummers playing. You could see their arms and drum sticks moving, but you couldn't see the drums".

When Simon Phillips plays drums, you'll see arms and sticks going all over the place and rest assured you'll hear drumming like you've never heard it before.

Simon went to America to play with jazz great Stanley Clarke

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THE LAST WORD

Midnight's Hour

It's amusing that "Tim Brookes" (if that's indeed his real name, which I tend to think is not) should insist that he's got "nothing against" 13 At Midnight when he picks on us out of dozens of possible other bands to query our place in the *Juke* Alternate Charts. The independent scene is full of bands who make their names not from record sales but from word of mouth reputation.

Mara Smarrelli has already pointed out how the Alternate Charts is put together, and proven that there's nothing fishy about the bands in there. I'd like to add that aside from getting airplay on 3RRR and PBS in Melbourne, we also scored a bit of airplay on EON's *Homegrown Show* which got us to a lot more people than the average independent band. I can't personally vouch for this but friends in Brisbane and Perth also tell me that they've heard our record played on public radio stations in those cities. As for not seeing our name "too many times" in the various Gig Guides, any real fan of the alternate scene would know that the situation of getting a phone call from a booker saying "hey, got a gig tonight, can yer make it" on that very afternoon is all too common! We've been eager enough as a band to play such gigs . . . even if the three hour's warning means we don't make the deadlines of weekly Gig Guides frequently enough for Tim Brookes' satisfaction . . . or paranoia

— Peter Pilley
13 At Midnight

Getting all twisted

I have been wondering for some time what Twisted Sister meant with their song "S.M.F." Could you tell me what it stands for?

Also, could you also tell me just what is going on with Twisted Sister. I heard Dee Snider had left them six months ago, and then on *Saturday Morning Live* they told me that Snider was merely making a solo album and that he would return to Twisted Sister.

Now I read in *Barbed Wires* that Snider has definitely gone. It's all a bit confusing, so maybe you could clarify it!

Danny
Carlingford, NSW

• In answer to your first question, the 'S' and 'M' stand for "Sick Mother", we'll let you figure out 'F' yourself. As for Snider, he did leave in January, but for some odd reason the band's management put around the false story he was returning. Now of course we find out that he's formed a new band and has no intention of being a Sister any more although he'll probably remain Twisted! — ed.

Lou or Mick?

Oh God! Just when you thought it was safe enough to watch rock TV again, Ian Meldrum-um-um pops back on again. How on earth could *Hey Hey It's Saturday* possibly allow this bozo to splutter and fart his way through, ruining one of the greatest TV shows in this country? How could they possibly allow him to abuse the intelligence of every viewer, the way he did on *Countdown* once?

The ultimate insult is when Sir Meldrum ventured out of his disco one day and claimed, on TV, to interview "Lou Gramm, singer with Foreigner".

Then we flashed to a scene of Our Moll talking to . . . Mick Jones, guitarist, with Foreigner. you had to feel sorry for Mick. Did Molly keep calling him "Lou" through the interview? Or did Mick have that stunned look on his face simply because Molly's questions were so "stunning"?

Since then, Molly's gone on to lament the break up of The Models as "one of the greatest ever bands to come out of Australia" (after "Oh Darling" you'd think Molly himself would have arranged to have the entire band shot) and held up Kylie Minogue's success overseas as something for us to get excited about. That's right, Molly, encourage more lightweight soapie stars with rock star fixations to make money, keep ignoring the REAL musicians who're out there starving because the media keeps leaving them out in the cold.

Sally Kenehan
Haymarket, NSW

Orders To Chill

What an utter bloody disgrace the new version of "Blue Monday" is. New Order have allowed one of the greatest British club records to be butchered in the name of the big American bucks. No wonder their manager appeared so coy in the *Juke* story, pretending that Barney "couldn't remember" why he'd re-done the vocals.

Does he really think we're such fools!

And as for that video! They seem to be more like Bananarama or Bros, with all those stupid things flying through the air, and with their goofy looks.

Sorry New Order, you've blown it. You were once the coolest band for me. Now, you can all go and dig your grave in America.

Pissed Off
Highgate, WA

Schenked Out

I am writing in regard to the review of the MSG album by Mr. Simon Maynard (issue 681). I was shocked to think *Juke* would publish such garbage. I had to write to inform you how incorrect Mr. Maynard's review was.

Firstly, the album title is *Perfect timing*, not *Bad Timing*. Secondly, it is Michael Schenker's fifth album (not including two live albums) not his third as stated. Thirdly, this is my personal view regarding Mr. Maynard's comment 'The guitar work throughout is lethargic and hardly inspirational'. As a fan of U.F.O. and Michael Schenker's solo career, I felt his guitar work on *Perfect Timing* is as good, if not better, as his brilliant work on UFO albums such as Obsession, Lights Out', Force It', and Strangers In The Night', to name a few.

Maybe Mr. Maynard should be more objective towards reviewing albums, after all, it was probably critics like him that prevented UFO from the recognition they deserved.

— Chris Carroll
East Keilor, Vic

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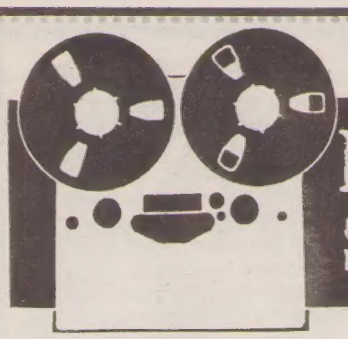

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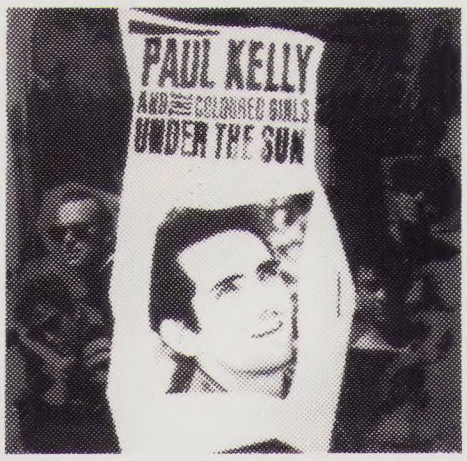

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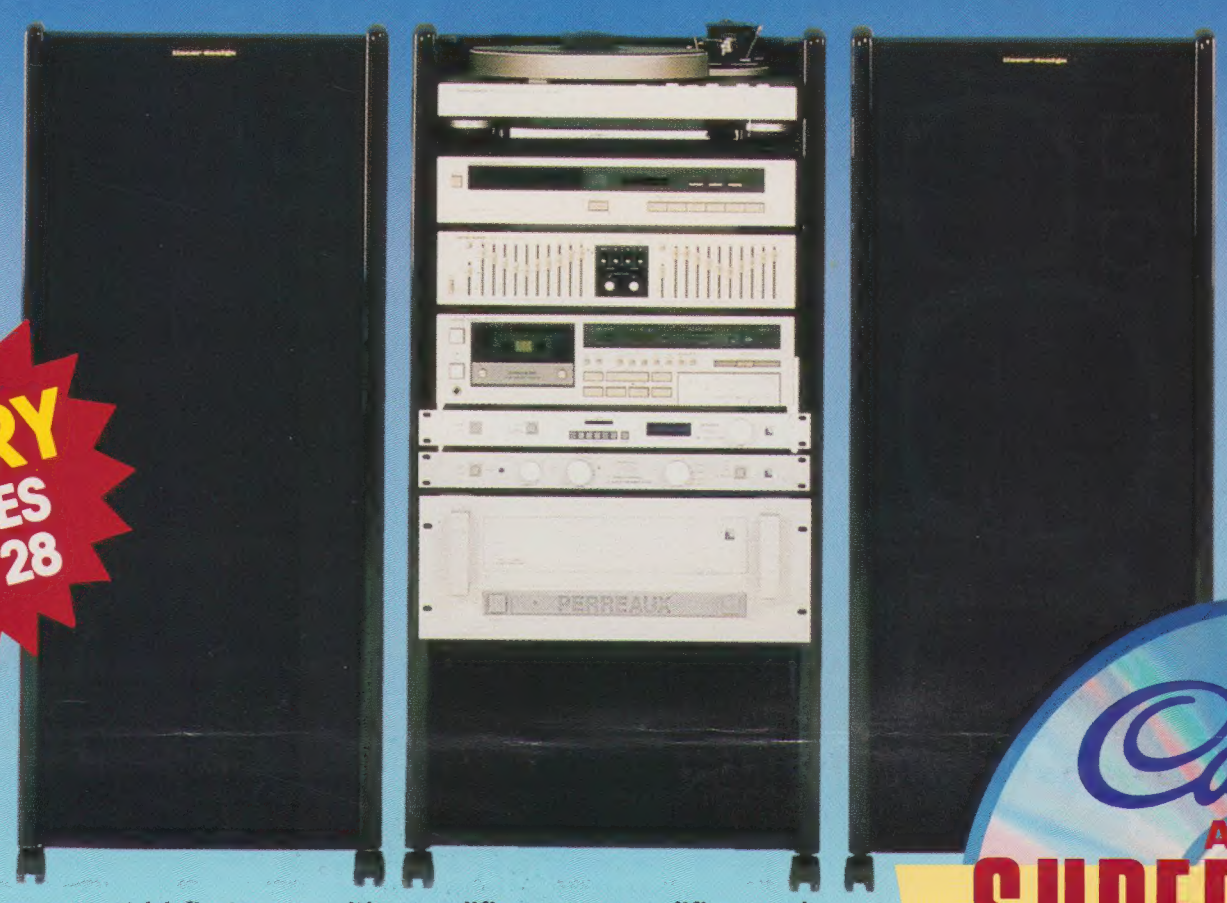

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